UE

Karlheinz Stockhausen

Gruppen

für 3 Orchester
Werk Nr. 6
(1955–1957)

Perusal Score

UE 13 010 Dirigierpartitur
Universal Edition

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GRUPPEN für 3 Orchester

Ergänzung zur Aufführungspraxis

Die Lautstärkegrade ***ppp, p, mf, f, ff, fff*** müssen so einstudiert werden, daß man ***ppp*** noch in der letzten Stuhlreihe klar hört. Im allgemeinen werden ***ppp, pp, p*** zu leise gespielt. ***p*** muß schon relativ intensiv sein.

f, sfz, ff, sffz, fff im Schlagzeug müssen an die anderen Instrumente angeglichen werden, vor allem bei harten Schlägeln. Ein gleichzeitig notiertes ***sffz*** für Schlagzeug und für andere Instrumente soll gleich laut **gehört** werden. Das führt je nach Schlägeln und Zusammenhang zu Änderungen der Schlagzeugdynamik.

Klangregisseur für die Tutti-Proben

Es ergab sich seit mehreren Jahren bei **Tutti-Proben** von GRUPPEN *für 3 Orchester,* an denen ich während der letzten drei Tage vor der Aufführung in der Mitte des Saales teilnahm, daß die Dirigenten wünschten und für die Zukunft vorschlugen, ein ***Klangregisseur*** müsse von der Mitte des Saales aus die Dynamik balancieren und auch andere Korrekturen den Dirigenten mitteilen, am besten sogar den **Probenablauf** weitgehend leiten (mit Sprechmikrophon, Monitorlautsprechern).

Tatsächlich können die drei Dirigenten von ihrem Platz aus nicht beurteilen, wie die Dynamik im Saal gehört wird, wie die Wirkung „harter" und „weicher" Schlägel im Ensemble ist. Der ***Klangregisseur*** muß das Werk und die Partitur genau kennen, ein sprachlich direkter und klarer Probenleiter und von den drei Dirigenten ausgewählt sein. Er soll auch die Mikrophonverstärkung von Gitarre und Klavier (in Orchester II) mit Hilfe eines kleinen Mischpultes in der Saalmitte regeln, sich rechtzeitig um den Aufbau kümmern von drei Mikrophonen (eins für Gitarre, zwei für Klavier: Tiefen und Höhen) und 2x2 Lautsprechern (links und rechts ca. 4 m hoch neben Orchester II gehängt oder auf Stativen).

Ich schlage vor, daß der ***Klangregisseur*** zwei Assistenten mitbringt, die regelmäßig auf **allen** Plätzen im Saal die Dynamik beurteilen und ihm mitteilen, wie sie dort klingt.

Einer der drei Dirigenten muß unmittelbar nach der Planung einer Aufführung der GRUPPEN den Aufführungsort besichtigen, eine ausführliche Besprechung mit den Schlagzeugern haben und **alle Schlaginstrumente**, Celesta, Klaviaturglockenspiel usw. prüfen. Es stellte sich nämlich immer wieder heraus, daß die Schlaginstrumente falsche Tonhöhen hatten. Auch müssen die Orchesterstimmen von den Dirigenten vorher geprüft werden, da immer wieder unkorrigiertes Leihmaterial geliefert wird.

Karlheinz Stockhausen

GRUPPEN (GROUPES) pour 3 orchestres

Complément à la pratique d'exécution

Les degrés d'intensité ***ppp, p, mf, f, ff, fff*** doivent être étudiés de telle sorte que l'on entende ***ppp*** encore clairement dans la dernière rangée du public. En général ***ppp, pp, p*** sont joués trop faiblement. ***p*** doit être déjà relativement intense.

f, sfz, ff, sffz, fff aux percussions doivent être adaptés aux autres instruments, surtout dans le cas des baguettes dures. Un ***sffz*** noté simultanément aux percussions et à d'autres instruments, doit être **entendu** avec la même intensité. Selon les baguettes et la situation sonore d'ensemble, cela conduit à des modifications de la dynamique des percussions.

Régisseur du son pour les répétitions d'ensemble

Depuis de nombreuses années, il arrivait que lors des **répétitions d'ensemble** de GRUPPEN *pour 3 orchestres,* auxquelles je participais au centre de la salle pendant les trois derniers jours précédant l'exécution, les chefs d'orchestre souhaitent et proposent qu'à l'avenir, un ***régisseur du son*** règle l'équilibre dynamique du centre de la salle et transmette également d'autres corrections aux chefs d'orchestre, mieux encore dirige en grande partie le **déroulement de la répétition** (à l'aide d'un microphone et de haut-parleurs de contrôle).

De fait, les trois chefs d'orchestre ne sont pas en mesure de juger de leur place, comment la dynamique est perçue dans la salle, quel est l'effet produit par les baguettes «dures» et «douces» au sein de l'ensemble sonore. Le ***régisseur du son*** doit connaître l'œuvre et la partition avec exactitude, mener la répétition avec des paroles directes et claires, et être choisi par les trois chefs d'orchestre. Il doit également régler l'amplification par microphone de la guitare et du piano (de l'orchestre II) à l'aide d'un petit pupitre de mixage au centre de la salle, et s'occuper à temps de l'installation de trois microphones (1 pour la guitare, 2 pour le piano: graves et aigus) et de 2x2 haut-parleurs (suspendus à 4 m de hauteur environ à gauche et à droite de l'orchestre II, ou bien posés sur des pieds).

Je propose que le ***régisseur du son*** se fasse accompagner de deux assistants qui évaluent régulièrement la dynamique à **toutes** les places de la salle et lui communiquent le résultat produit.

Dès qu'une exécution des GRUPPEN a été planifiée, un des trois chefs d'orchestre doit aller visiter l'endroit de l'exécution, avoir une discussion approfondie avec les percussionnistes et vérifier **tous les instruments à percussion**, le célesta, le glockenspiel à clavier, etc. En effet, il se révéla toujours à nouveau que les instruments à percussion avaient des hauteurs de son fausses. De même les parties d'orchestre doivent être vérifiées auparavant par les chefs d'orchestre, étant donné que c'est toujours à nouveau du matériel de prêt non corrigé qui est livré.

Karlheinz Stockhausen

Traduction: Ralph Fassey

GRUPPEN (GROUPS) for 3 orchestras

Supplement to the Performance Practice

The dynamic degrees ***ppp, pp, p, f, ff, fff*** must be rehearsed in such a way that ***ppp*** can be clearly heard even in the last row of seats. Generally, ***pp, pp, p*** are played too softly; ***p*** must be quite intense.

f, sfz, ff, sffz, fff in the percussion must be balanced with the other instruments, especially when hard beaters are being used. ***sffz*** simultaneously indicated for percussion and for other instruments must be **heard** as equally loud. Depending on beaters and context, this can lead to changing the dynamics of the percussion.

Sound Projectionist for the Tutti-Rehearsals

For the past several years, I have occasionally participated in the **tutti rehearsals** of GRUPPEN *for 3 orchestras* from the middle of the hall during the final three days preceding a performance. In the course of these rehearsals, the conductors realised how important it was – and they have suggested for the future – to have a ***sound director*** in the middle of the hall who balances the dynamics, communicates with the conductors about other corrections, and, in general, leads the **rehearsals**, speaking over a microphone, with monitor loudspeakers on each podium.

It is a fact, that the three conductors cannot judge, from their respective positions, how the dynamic levels sound in the hall, and what the actual effect is of "hard" and "soft" mallets within the ensemble. The ***sound director*** must be completely familiar with the work and the score, be able to communicate concisely and lead the rehearsals clearly, and be chosen by the three conductors. He (she) should also control the microphone amplification of the guitar and piano (in orchestra II) using a small mixer at the middle of the hall, and attend (ahead of time) to the set-up of the three microphones (1 for guitar, 2 for piano treble-bass) and the installation of 2x2 loudspeakers, which are hung or set up (circa 4 m high) at the left and right next to orchestra II.

The ***sound director*** should be assisted by two musicians who constantly judge the dynamic level from **all** seats in the hall, and regularly inform him how the dynamics sound from all seats.

One of the three conductors must visit the performance venue when a performance of GRUPPEN has been definitively planned. He (she) must also have a detailed discussion with the percussionists and check **all percussion instruments**, celesta, glockenspiel etc. Experience has repeatedly shown that the pitches of the percussion instruments were wrong. In addition, the orchestra parts must be checked by the conductors ahead of time, because every now and then, uncorrected rental material is delivered.

Karlheinz Stockhausen

Translation: Suzanne Stephens

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Gesamtbesetzung

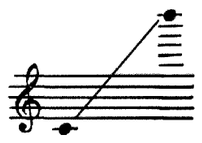
109 Spieler, 3 Dirigenten

4 Flöten (3 mit kleiner Flöte)
1 Altflöte
3 Oboen
2 Englisch Hörner
1 kleine Klarinette
2 Klarinetten
1 Baßklarinette
1 Altsaxophon (mit Klarinette)
1 Baritonsaxophon
3 Fagotte
8 Hörner
6 Trompeten
5 Tenorposaunen (3 mit Quartventil)
1 Baßposaune
1 Kontrabaßposaune
1 Baßtuba

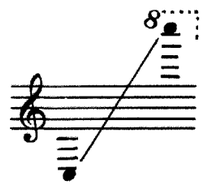
(Hörner, Baßposaune, Kontrabaßposaune und Baßtuba benötigen je einen Dämpfer. Für Trompete und Tenorposaune sind vorgeschrieben: Dämpfer [hell] = Spitzdämpfer; Dämpfer [dunkel] = cup mute oder wawa, nach Wahl des Dirigenten)

12 Schlagzeuger (siehe Beschreibung)

1 Klaviatur-Glockenspiel (oder Celesta) Klang:



1 Celesta (5 Oktaven) Klang:



1 Flügel (möglichst resonanzreich, vor allem in höchster Lage)
1 elektrische Gitarre (Stahlsaiten, großer Verstärker, Fußschweller)
2 Harfen

26 Violinen
10 Bratschen
8 Violoncelli
6 Kontrabässe

Alle Töne klingen wie notiert. Ein Vorzeichen (♯,♭) gilt immer nur für die eine Note, vor der es steht; zur Erleichterung des Lesens sind trotzdem an einigen Stellen (♮) notiert, vor allem bei direkter Folge von alterierter und nicht alterierter Note (♯•(♮)•).

Dauer: ca. 25 Minuten.

Total Instrumentation

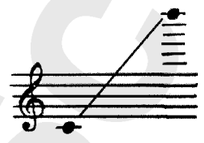
109 players, 3 conductors

4 flutes (3 also piccolos)
1 alto flute
3 oboes
2 english horns
1 piccolo clarinet
2 clarinets
1 bass clarinet
1 alto saxophone (also clarinet)
1 baritone saxophone
3 bassoons
8 horns
6 trumpets
5 tenor trombones (3 with bass valve)
1 bass trombone
1 contrabass trombone
1 bass tuba

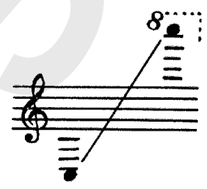
(Horns, bass trombone, contrabass trombone and bass tuba need one mute each. Prescribed for trumpets and tenor trombones are: 1 mute [bright] = pointed mute; 1 mute [dark] = cup mute or wawa, according to the choice of the conductor.)

12 percussionists (see description)

1 keyboard glockenspiel (or celesta), sound:



1 celesta (5 octaves), sound:



1 piano (as resonant as possible, above all in the highest register)
1 electric guitar (steel strings, large amplifier, foot-controlled swell)
2 harps

26 violins
10 violas
8 cellos
6 basses

All tones sound as notated. An accidental (♯,♭) always applies only to the one note in front of which it stands. Despite this, (♮) have been written at several places, above all when altered and unaltered notes follow one another, in order to facilitate reading (♯•(♮)•).

Duration: ca. 25 minutes.

Distribution générale d'orchestre

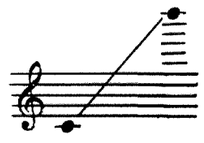
109 exécutants, 3 chefs d'orchestre

4 flûtes (3 avec petite flûte)
1 flûte alto en sol
3 hautbois
2 cors anglais
1 petite clarinette
2 clarinettes
1 clarinette basse
1 saxophone alto (avec clarinette)
1 saxophone baryton
3 bassons
8 cors
6 trompettes
5 trombones ténor (3 avec piston de quarte)
1 trombone basse
1 trombone contrebasse
1 tuba basse

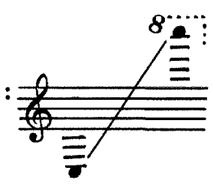
(Les cors, le trombone basse, le trombone contrebasse et le tuba basse ont besoin d'une sourdine chacun. Pour les trompettes et les trombones ténor, il faut: 1 sourdine claire, en pointe; 1 sourdine sombre, cup mute ou wawa, au choix du chef d'orchestre.)

12 batteurs (cf la description détaillée)

1 carillon à clavier (ou célesta) Tessiture:



1 célesta (5 octaves) Tessiture:



1 piano (avec la plus grande résonance possible, surtout dans le suraigu)
1 guitare électrique (cordes métalliques, grand amplificateur à pédale)
2 harpes

26 violons
10 altos
8 violoncelles
6 contrebasses

Toutes les notes sont écrites comme elles sonnent. Les altérations (♯,♭) n'affectent que la note devant laquelle elles se trouvent. Néanmoins, pour faciliter la lecture, les bécares ont été indiqués à certains endroits, en particulier dans une succession directe de notes altérées et non altérées (♯•(♮)•).

Durée: environ 25 minutes.

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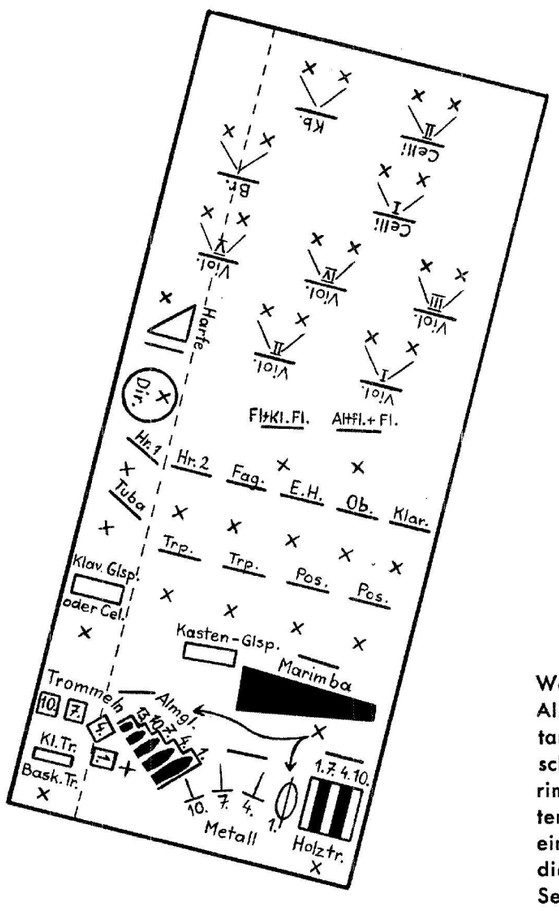
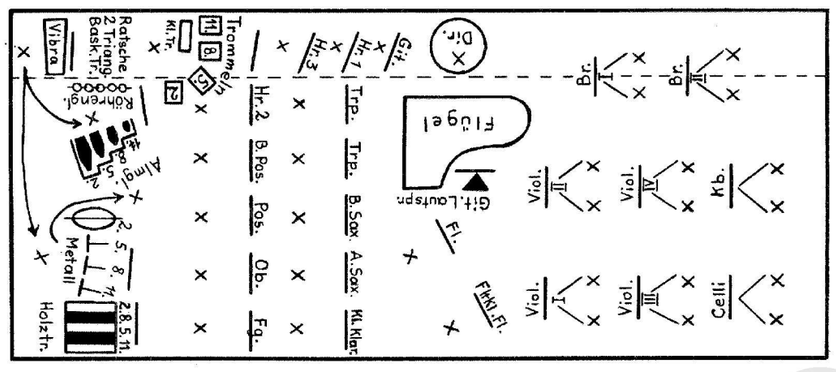
Die Sitzordnung bei der Uraufführung

Bei den folgenden Aufführungen in Donaueschingen und Wien wurden die Sitzordnungen wegen ungünstiger Saalakustik seitenvertauscht: Streicher rechts, Bläser und Schlagzeug links von den Dirigenten.

Orchester I (links) 37 Spieler



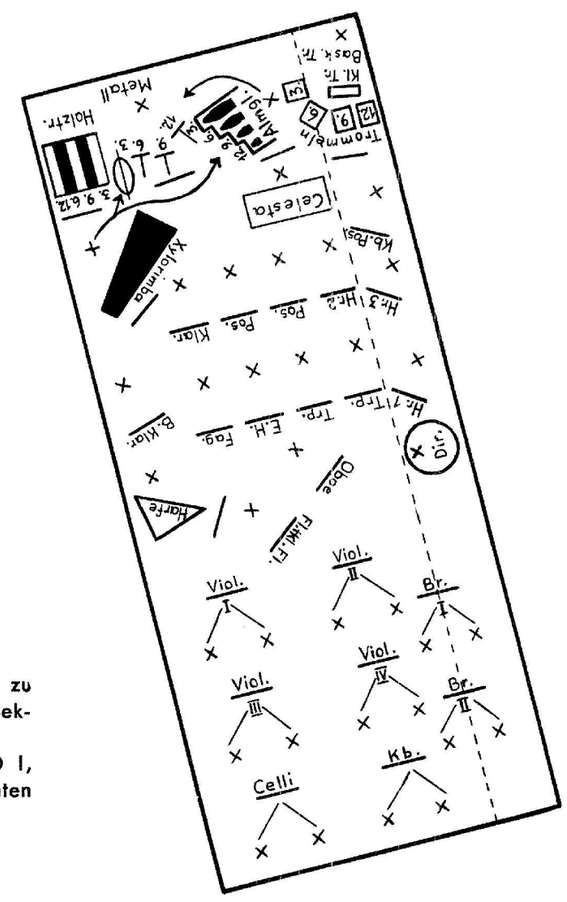
Orchester II (Mitte) 36 Spieler



Wege für Vibraspieler zu Almglocken, Tamtam und Becken frei lassen.

Sitzordnung — im Gegensatz zur beigefügten Fotografie — etwas geändert.

Orchester III (rechts) 36 Spieler



Wege für Marimbaspieler zu Almglocken, Becken und Tamtam frei lassen (Almglocken so schräg stellen, daß der Marimbaphonspieler den Dirigenten sehen kann, wenn er mit einem zweiten Schlagzeuger die Almglocken von beiden Seiten gleichzeitig schlägt).
Harfe kann auch, wie in O III, am vorderen Rand des Podiums stehen.

Wege für Marimbaspieler zu Almglocken, Tamtam und Bekken frei lassen.
Harfe kann auch, wie in O I, links neben dem Dirigenten stehen.

——— = Pult

× = Sitz oder Stand

Probe zur Uraufführung im Rheinsaal des Messegeländes Köln-Deutz am 24. März 1958, 20 Uhr. Das Kölner Rundfunk-Sinfonie-Orchester spielt unter der Leitung von Karlheinz Stockhausen (Orchester I, links), Bruno Maderna (Orchester II, Mitte), Pierre Boulez (Orchester III, rechts).

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Besetzung der einzelnen Orchester

I

1 Flöte (auch kleine Flöte)
1 Altflöte
1 Oboe
1 Englisch Horn
1 Klarinette
1 Fagott
2 Hörner (höher, tiefer)

2 Trompeten
2 Posaunen (2. mit Quartventil)
1 Baßtuba

4 Schlagzeuger
1 Marimbaphon, 5 Oktaven
1 Kasten-Glockenspiel
5 Almglocken (1.4.7.10.13.)
4 Metall: 1 Tamtam, 3 Becken (1.4.7.10.)
2 Holztrommeln (Tonhöhen 1.7./4.10.)
4 Trommeln (1.4.7.10.)
1 kleine Trommel
1 Baskische Trommel

1 Klaviatur-Glockenspiel (oder Celesta)
1 Harfe

10 Violinen
2 Bratschen
4 Violoncelli
2 Kontrabässe

II

2 Flöten (1. auch kleine Flöte)
1 Oboe
1 kleine Klarinette
1 Altsaxophon (auch Klarinette)
1 Baritonsaxophon
1 Fagott

3 Hörner (1., 3. höher, 2. tiefer)
2 Trompeten
1 Posaune
1 Baßposaune

4 Schlagzeuger
1 Vibraphon
14 Röhrenglocken
4 Almglocken (2.5.8.11.)
4 Metall: 1 Tamtam, 3 Becken (2.5.8.11.)
2 Holztrommeln (Tonhöhen 2.8./5.11.)
4 Trommeln (2.5.8.11.)
1 kleine Trommel
1 Baskische Trommel
1 Ratsche
2 Triangel (höher, tiefer)

1 Flügel (mit Deckel: kleine oder große Öffnung)
1 Gitarre mit elektrischer Verstärkung

8 Violinen
4 Bratschen
2 Violoncelli
2 Kontrabässe

III

1 Flöte (auch kleine Flöte)
1 Oboe
1 Englisch Horn
1 Klarinette
1 Baßklarinette
1 Fagott
3 Hörner (1., 3. höher, 2. tiefer)
2 Trompeten
2 Posaunen (beide mit Quartventil)
1 Kontrabaßposaune (oder Tuba)

4 Schlagzeuger
1 Xylorimba
4 Almglocken (3.6.9.12.)
4 Metall: 1 Tamtam, 3 Becken (3.6.9.12.)
2 Holztrommeln (Tonhöhen 3.9./6.12.)
4 Trommeln (3.6.9.12.)
1 kleine Trommel
1 Baskische Trommel

1 Celesta (5 Oktaven)
1 Harfe

8 Violinen
4 Bratschen
2 Violoncelli
2 Kontrabässe

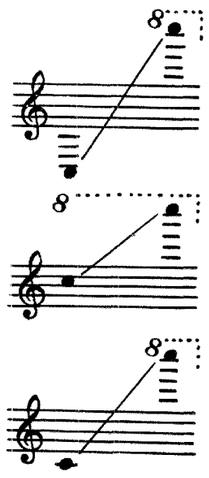
Die Skala der Tempi

soll 12 als gleich groß empfundene Stufen zwischen ♩ = 60 und ♩ = 120 bezeichnen; die Metronomwerte sind abgerundet:

♩ = 60	♩ = 90
♩ = 63,5	♩ = 95
♩ = 67	♩ = 101
♩ = 71	♩ = 107
♩ = 75,5	♩ = 113,5
♩ = 80	♩ = 120
♩ = 85	

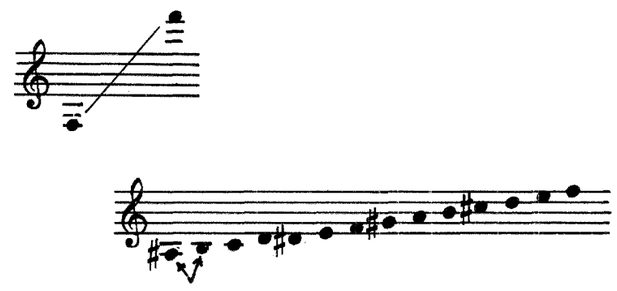
Schlaginstrumente

1 Spieler:
- 1 Marimbaphon, 5 Oktaven — Klang:
- 1 Kasten-Glockenspiel — Klang:



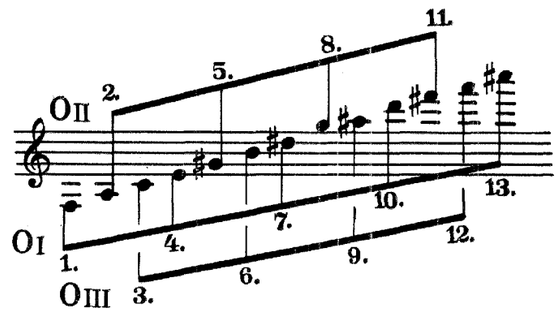
1 Spieler: 1 Xylorimba 4 Oktaven — Klang:

1 Spieler:
- 1 Vibraphon — Klang:
- 14 Röhrenglocken — Klang:



9 Schlagzeuger spielen:

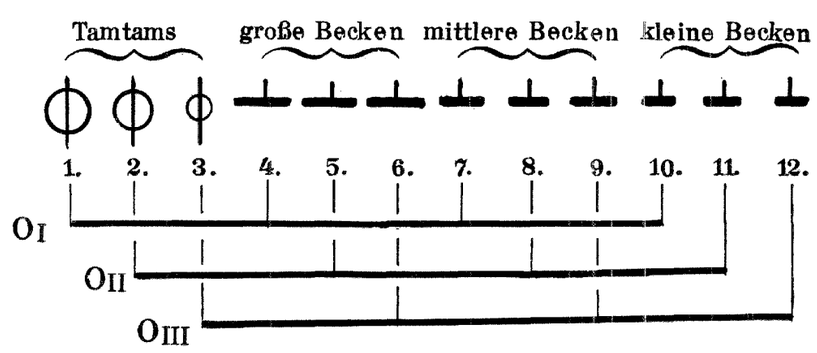
13 Almglocken („Kuhschellen"): Tonhöhen (approx.):
(„Froschmaul"- und „Flachschellen": jede Almglocke hat mehrere Töne; der dominierende Ton soll die angegebene Tonhöhe haben).



Ohne Klöppel mit Lederriemen an Ständern frei schwingend aufhängen, da sonst der Klang verlorengeht. Möglichst am äußersten Rand schräg anschlagen oder bei „Froschmaulschellen" auf die Wölbung (Anschlagstellen für beste Resonanz aussuchen). Lederschlegel, schwere Eisenklöppel, Vibraschlegel, Schlegel mit Holzkugeln, Filzschlegel etc. in 2 Kategorien „hart" und „weich" einteilen und innerhalb einer Kategorie je nach Angabe des Dirigenten variieren.

12 „Metall"-Instrumente: 3 Tamtams und 9 Becken (vom größten bis zum kleinsten) sollen in einer Skala von 1 bis 12, von der Tiefe bis zur Höhe (in den dominierenden Lagen der Geräusch-Frequenzen) angeordnet und dann zu je 4 Instrumenten auf die drei Orchester verteilt werden:

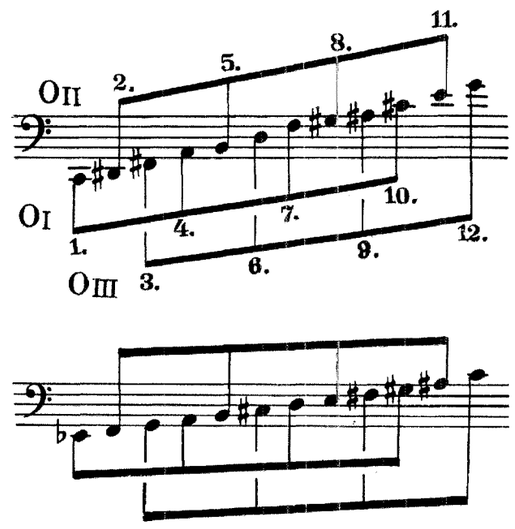
Jedes Orchester hat 1 Tamtam und 3 Becken. Filzschlegel (schwere, leichte), Lederschlegel, Gummischlegel, Holzstöcke, Metallstäbchen etc. in 2 Kategorien „hart" und „weich" einteilen und innerhalb jeder Kategorie je nach Angabe des Dirigenten variieren.



12 Trommeln: Tomtoms oder (und) Tumbas und Bongos (in der Höhe) mit folgenden Tonhöhen:

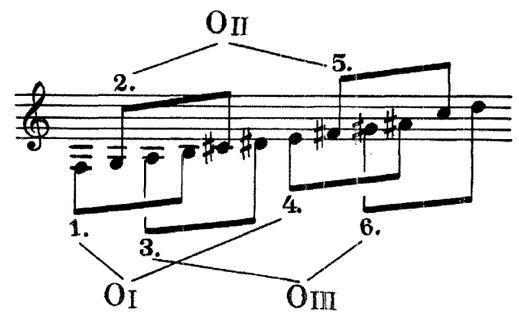
„harte und „weiche" Schlegel (Stöcke, Filz), Besen.

3 kleine Trommeln: mit Saiten (flache Jazz-Trommeln, sehr heller Klang). Saiten immer abschalten, wenn sie nicht benutzt werden.



6 Holztrommeln, afrikanische Schlitztrommeln mit je 2 Tonhöhen:

(wurden für die Uraufführung im Völkerkundemuseum geliehen, für die weiteren Aufführungen von einem Geigenbauer — unter Berücksichtigung der Tonhöhenskala — neu geschnitzt). Sie werden auf den Membranen seitlich der Schlitze angeschlagen. Bei schnelleren Gruppen können aber auch zur Variation der Tonhöhen und Klangfarben die übrigen Trommelpartien angeschlagen werden. Schlegel in den Kategorien „hart" (Holz, Kautschuk, Leder) und „weich" (Filz, Gummi, Vibraschlegel) variieren.



3 Baskische Trommeln (Tambourins mit Schellen), 2 Triangel (höher, tiefer), 1 Ratsche.

Perusal Score

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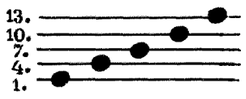
oder 4 Oktaven + höchste Oktav Xylophon

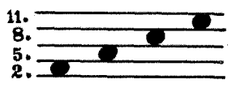
die beiden tiefsten (a♯, h) (ev.) als Röhren oder Platten zum Röhrenglockenspiel hinzuhängen.

Notation:

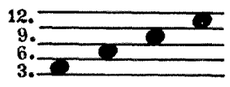
Orchester I



Orchester II

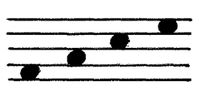


Orchester III



Notation:

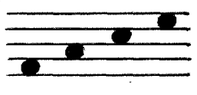
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



Im ersten Zwischenraum (1. 2. 3.) sind also Tamtams notiert

Notation:

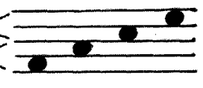
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



Kleine Trommel immer auf eine Linie notiert

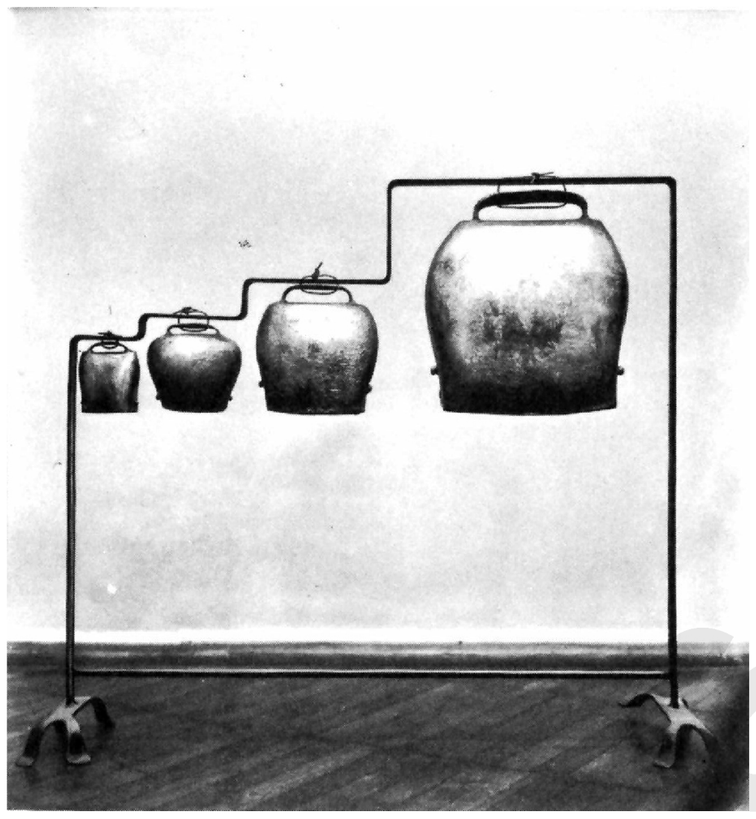
Notation:

OI	OII	OIII
4.	5.	6.
1.	2.	3.

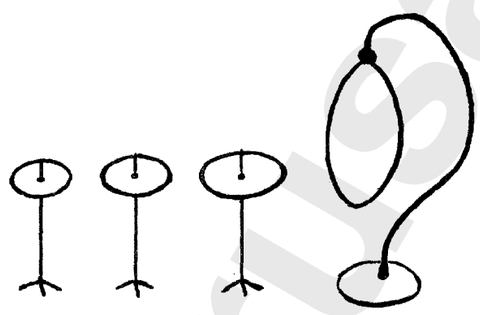


Schlegel:

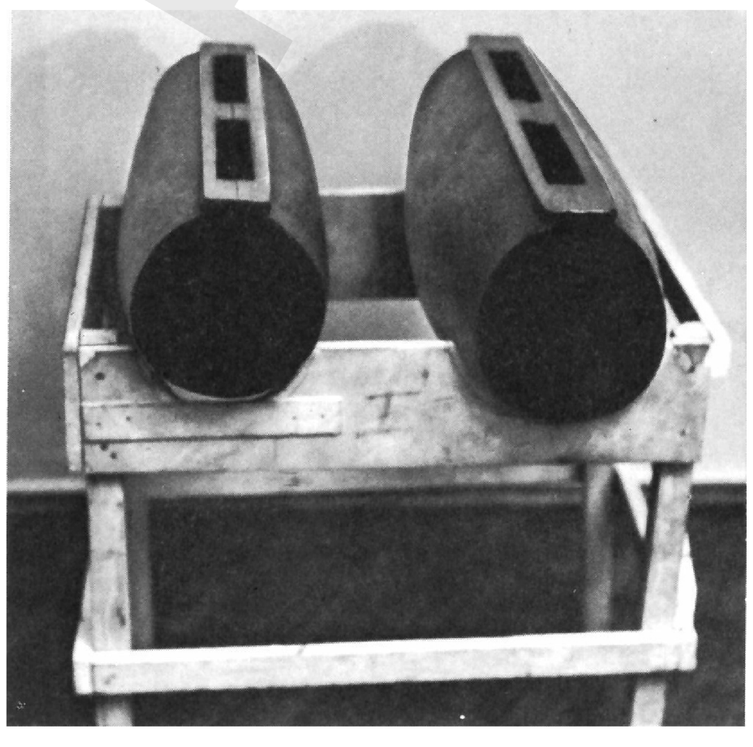
Für alle Schlaginstrumente sind in der Partitur „hart" und „weich" als Bezeichnungen für Schlegel angegeben. Da je nach Materialverarbeitung Schlegel mit gleichem Namen verschiedene klangliche Resultate ergeben, wurde auf eine genauere Schlegelvorschrift verzichtet. Innerhalb der Kategorien „hart" und „weich" sollen je nach Angabe des Dirigenten die verschiedensten Schlegelsorten variiert werden.



4 Almglocken gehängt. Dieser Ständer muß hochgestellt werden, damit man im Stehen die unteren Kanten anschlagen kann.



In jedem Orchester 1 Tamtam gehängt, 3 Becken auf Ständern.



2 Holztrommeln auf Gestell

Podien:

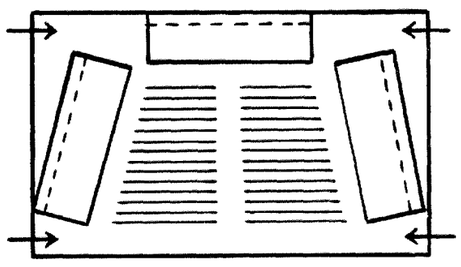
Für die Uraufführung wurden im Rheinsaal, der kein festeingebautes Podium hat, drei Podien gebaut.

Orchester I und III: 12 m × 5 m × 0,50 m

Orchester II: 12 m × 5 m × 0,40 m.

Die Maße 13 m × 6 m × 1 m für alle drei Orchester wären aber besser.

Der hintere Rand jedes Podiums (in der Zeichnung mit gestrichelter Linie markiert) von 1 m Breite war 25 cm höher als das übrige Podium, so daß in 4 m Breite die Höhe 0,50 m bzw. 0,40 m und in 1 m Breite die Höhe 0,75 m bzw. 0,65 m betrug. Bei den weiteren Aufführungen mußten festeingebaute Podien für Orchester II mit Höhen von 0,80 bis 1 m benutzt werden; die Podien I und III hatten, je nach Größe des Saales, entsprechende Maßveränderungen. Nach Möglichkeit sollte das Werk in einem etwas rechteckigen Saal mit ebenem Fußboden ohne festeingebautes Gestühl und ohne festeingebautes Podium aufgeführt werden (siehe Fotografie). Die Größe des Rheinsaales beträgt 36 m × 19,5 m.



An den Rändern der Podien waren schmale, zirka 2 cm hohe Stoßleisten angebracht.

Alle 3 Podien hatten rechts, hinten und links Geländer.

Die 3 Dirigenten benötigen kleine Stehpodien. Fällt die hintere Podienerhöhung fort, so benötigen die Harfen (wenn sie neben den Dirigenten sind) und Gitarre kleine Podien.

Die auf der Fotografie erkennbaren Stehlampen sind transportabel; die Musiker können sie selbst versetzen und im Holzboden festschrauben.

Tonbandaufnahme:

Für die Tonbandaufnahme wurde ein 4-Spur-Magnetophon verwendet.

Jedes Orchester wurde mit Hilfe mehrerer Mikrophone auf eine eigene Spur aufgenommen; die 4. Spur diente der Aufnahme eines Gemisches aller drei Orchester von einem Mikrophon in der Saalmitte. Aus dieser 4-Spur-Aufnahme wurde die einkanalige Sendefassung hergestellt.

Proben zur Uraufführung:

3 Stunden alle Schlagzeuger:
Einteilung der Instrumente, Aufstellung, Lesen der Stimmen, Wechsel der Position, Wahl der Schlegel, Anschlagstechnik.

6 Proben zu je 2 Stunden pro Musiker,
drei Orchester simultan in drei Räumen.
Probenteilung (Holz/Blech/Streicher/Schlagzeug/Tasteninstrumente, Harfe, Gitarre) nach eigenem Plan jedes Dirigenten über ganze Tage verteilt.

zusätzlich:
1 Extraprobe von 1½ Stunden Streicher Orchester I,
2 Extraproben zu je 1 Stunde alle Blechbläser,
1 Probe zu 2 Stunden alle Schlagzeuger.

2 Proben zu je 5 Stunden alle drei Orchester auf Podien im Saal der Aufführung.

Einspielprobe von 1 Stunde (vorher Stimmen der Trommeln).

6 Proben zu je 2 Stunden Dirigenten allein.

Programm der Uraufführung:

Karlheinz Stockhausen: Gruppen für drei Orchester

Pierre Boulez: III. Sonate für Klavier
am Flügel der Komponist

— Pause —

Karlheinz Stockhausen spricht zu seiner Komposition
Wiederholung: Gruppen für drei Orchester

Perusal Score

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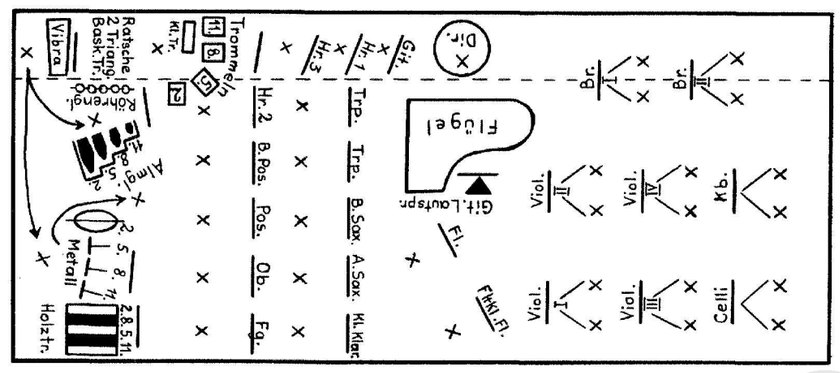
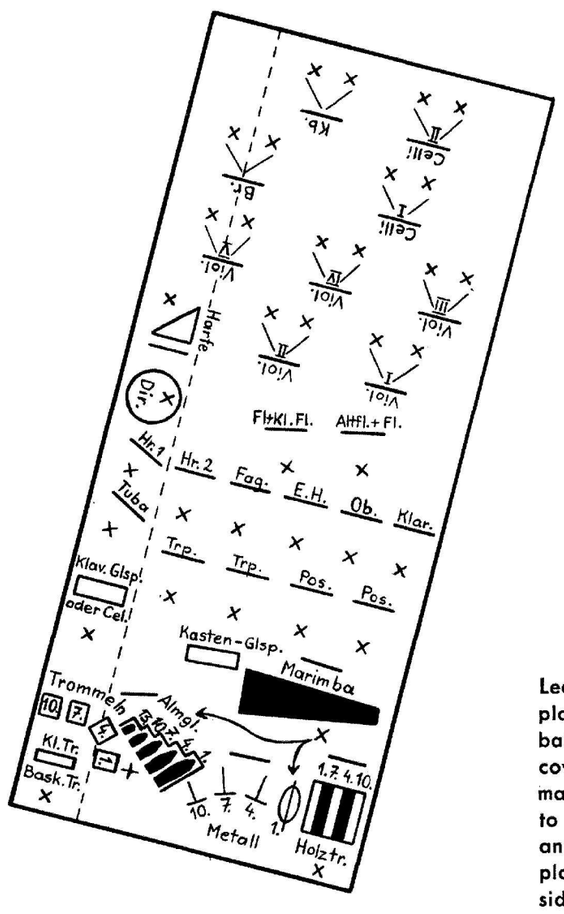
The seating arrangement at the first performance

At the later performances in Donaueschingen and Vienna the seating arrangements had to be changed because of unfavourable acoustics of the hall: the strings to the right of the conductor, the winds and percussion to the left.

Orchestra II (centre) 36 players



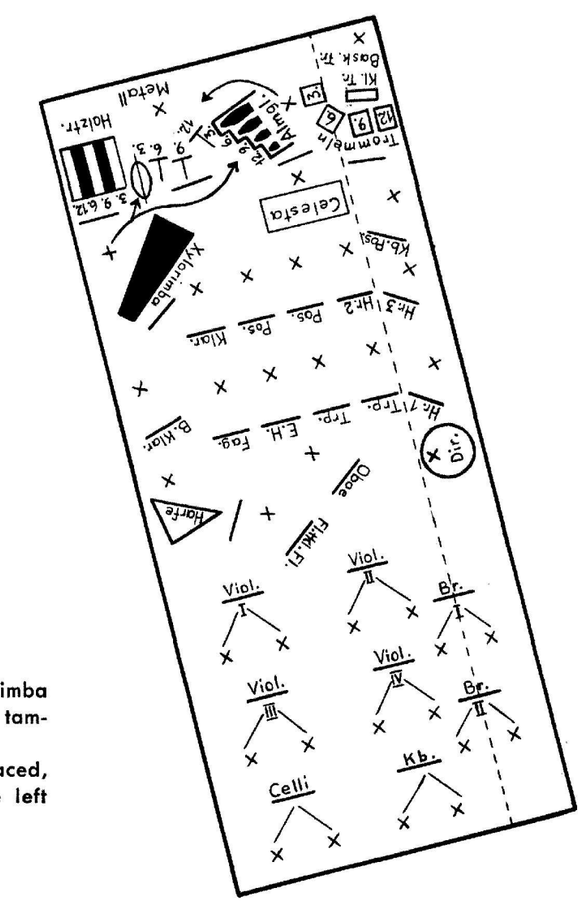
Orchestra I (left) 37 players



Leave a path for the vibraphon-player to the cowbells, tam-tam and cymbals.

Compared to the photograph below the seating arrangement is slightly altered.

Orchestra III (right) 36 players



Leave a path for the marimba player to the cowbells, cymbals and tam-tam (place the cowbells obliquely, so that the marimbaphone player is able to see the conductor when he and a second percussionist play the cowbells from both sides simultaneously).
The harp may be placed, as in Orchestra III, at the front edge of the podium.

Leave a path for the marimba player to the cowbells, tam-tam and cymbals.
The harp may also be placed, as in Orchestra I, to the left of the conductor.

——— = desk

× = chair or stand

Rehearsal for the first performance in the Rheinsaal of the exhibition halls in Cologne-Deutz, on March 24th, 1958 at 8:00 p.m. The Cologne Radio Orchestra plays under the direction of Karlheinz Stockhausen (Orchestra I, left), Bruno Maderna (Orchestra II, centre) and Pierre Boulez (Orchestra III, right).

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Instrumentation of the orchestras:

I

1 flute (also piccolo)
1 alto flute
1 oboe
1 english horn
1 clarinet
1 bassoon
2 horns (higher, lower)
2 trumpets
2 trombones (2nd with bass valve)
1 bass tuba

4 percussionists
- 1 marimbaphone, 5 octaves
- 1 glockenspiel
- 5 cowbells (1,4,7,10,13)
- 4 metal-instruments: 1 tam-tam, 3 cymbals (1,4,7,10)
- 2 wood drums (pitches 1,7/4,10)
- 4 drums (1,4,7,10)
- 1 snare drum
- 1 tambour de basque

1 keyboard glockenspiel (or celesta)
1 harp
10 violins
2 violas
4 cellos
2 basses

II

2 flutes (1st also piccolo)
1 oboe
1 piccolo clarinet
1 alto saxophone (also clarinet)
1 baritone saxophone
1 bassoon
3 horns (1st and 3rd higher, 2nd lower)
2 trumpets
1 trombone
1 bass trombone

4 percussionists
- 1 vibraphone
- 14 tubular bells
- 4 cowbells (2,5,8,11)
- 4 metal-instruments: 1 tam-tam, 3 cymbals (2,5,8,11)
- 2 wood drums (pitches 2,8/5,11)
- 4 drums (2,5,8,11)
- 1 snare drum
- 1 tambour de basque
- 1 ratchet
- 2 triangles (higher, lower)

1 piano (with cover: small or large peg)
1 electric guitar
8 violins
4 violas
2 cellos
2 basses

III

1 flute (also piccolo)
1 oboe
1 english horn
1 clarinet
1 bass clarinet
1 bassoon
3 horns (1st and 3rd higher, 2nd lower)
2 trumpets
2 trombones (both with bass valve)
1 contrabass trombone (or tuba)

4 percussionists
- 1 xylorimba
- 4 cowbells (3,6,9,12)
- 4 metal-instruments: 1 tam-tam, 3 cymbals (3,6,9,12)
- 2 wood drums (pitches 3,9/6,12)
- 4 drums (3,6,9,12)
- 1 snare drum
- 1 tambour de basque

1 celesta (5 octaves)
1 harp
8 violins
4 violas
2 cellos
2 basses

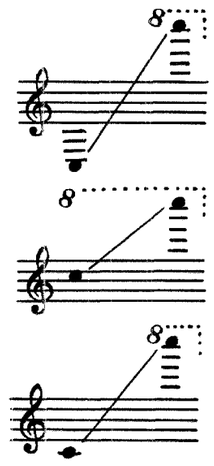
The scale of tempos

should denote 12 steps (to be sensed as equally large) between ♩ = 60 and ♩ = 120. The metronome values are rounded off:

♩ = 60	♩ = 90
♩ = 63,5	♩ = 95
♩ = 67	♩ = 101
♩ = 71	♩ = 107
♩ = 75,5	♩ = 113,5
♩ = 80	♩ = 120
♩ = 85	

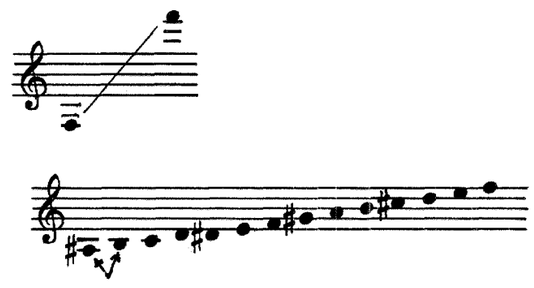
Percussion instruments

1 player
- 1 marimbaphone, 5 octaves — sound:
- 1 glockenspiel, — sound:



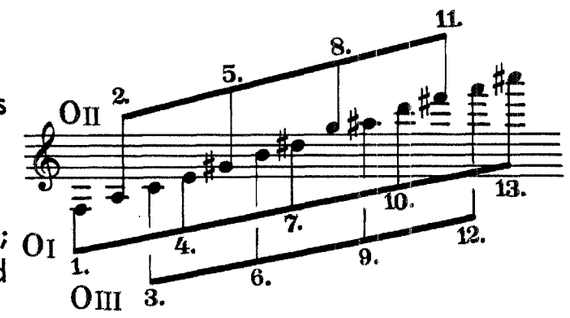
1 player
- 1 xylorimba, 4 octaves — sound:

1 player
- 1 vibraphone — sound:
- 14 tubular bells — sound:



9 percussionists play:

13 Almglocken (cowbells), pitches approximately:

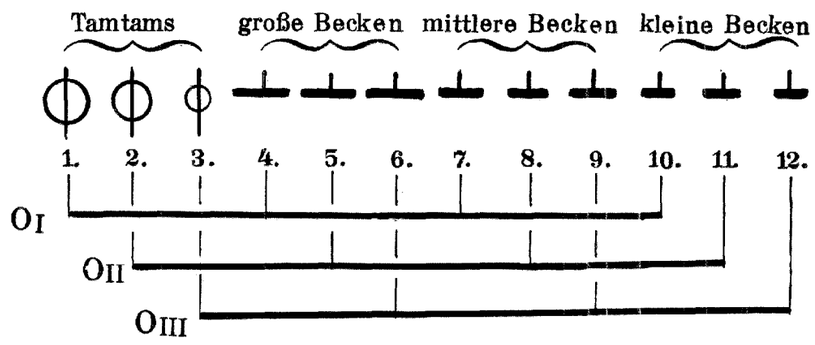


Each cowbell actually produces several tones; the dominating tone should have the indicated pitch.

The bells are to be hung (without clappers) on leather thongs from the stands, so that they swing freely. Otherwise the sound will be lost. Hit with a slanting motion on the outermost edge, or, in the case of "froschmaulschellen", on the curved part (pick out the best spot for resonance). The following kinds of sticks are divided into two categories, "hart" and "weich" ("hard" and "soft"): leather mallets, heavy iron clappers, vibraphone mallets, mallets with wooden balls, felt etc. Within each category the sticks should be varied according to the conductor's indications.

12 "metal-instruments": 3 tam-tams and 9 cymbals (from the largest to the smallest) should be arranged in a scale from 1—12, from low to high (in the dominating range of the sound frequencies), and divided in fours among the three orchestras.

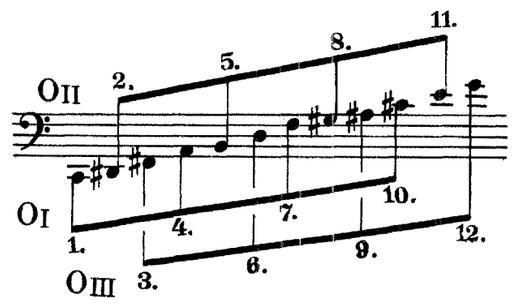
Each orchestra has 1 tam-tam and 3 cymbals. Tamtams, large cymbals, medium cymbals, small cymbals. The following kinds of sticks are divided into two categories, "hard" and "soft": felt mallets (heavy, light), leather mallets, rubber, wooden sticks, metal rods etc. Within each category the sticks should be varied according to the conductor's indications.



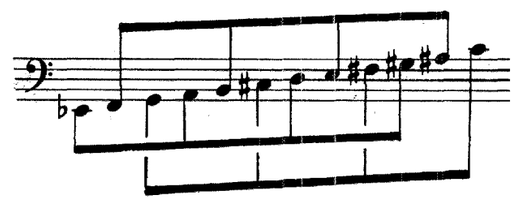
12 drums: tomtoms and/or tumbas and bongos (in the high register) with the following pitches:

"hard" and "soft" mallets (wooden sticks, felt, etc.), wire brushes.

3 side drums with snares (shallow jazz-drums, very bright sound). Disengage the snares when not in use.



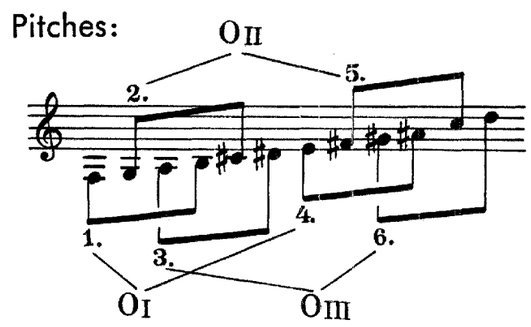
or:



6 wooden drums: African slotted drums, each with two pitches.

The wooden drums were hired from an (ethnographical) museum for the first performance. For subsequent performances new ones were made by a violin maker in accordance with the pitch requirements of the score. The drums should be struck on the thin portion of the wood alongside the slots (the two sides give different pitches). In fast groups of notes other parts of the drums may be struck to provide variation in pitch and timbre. Beaters in the categories "hart" (wood, hard rubber, leather) and "weich" (felt, soft rubber, wool) should be varied as indicated above for metal instruments.

Pitches:



3 tambours de basque (with bells or little tin cymbals in the rim),
2 triangles (1 high, 1 low), 1 ratchet.

Perusal score

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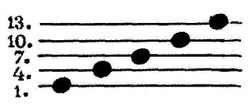
or 4 octaves with xylophone for the highest octave

the two lowest (a♯, b) may be hung, as tubes or plates, together with the glockenspiel.

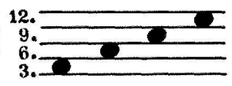
Notation:

Orchestra I



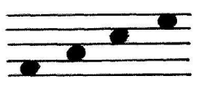
Orchestra II

Orchestra III



Notation:

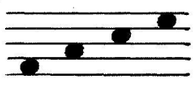
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



The tam-tams are written in the first space (1, 2, 3)

Notation:

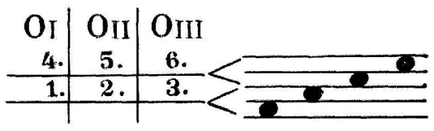
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



The snare drum is always written on a single line

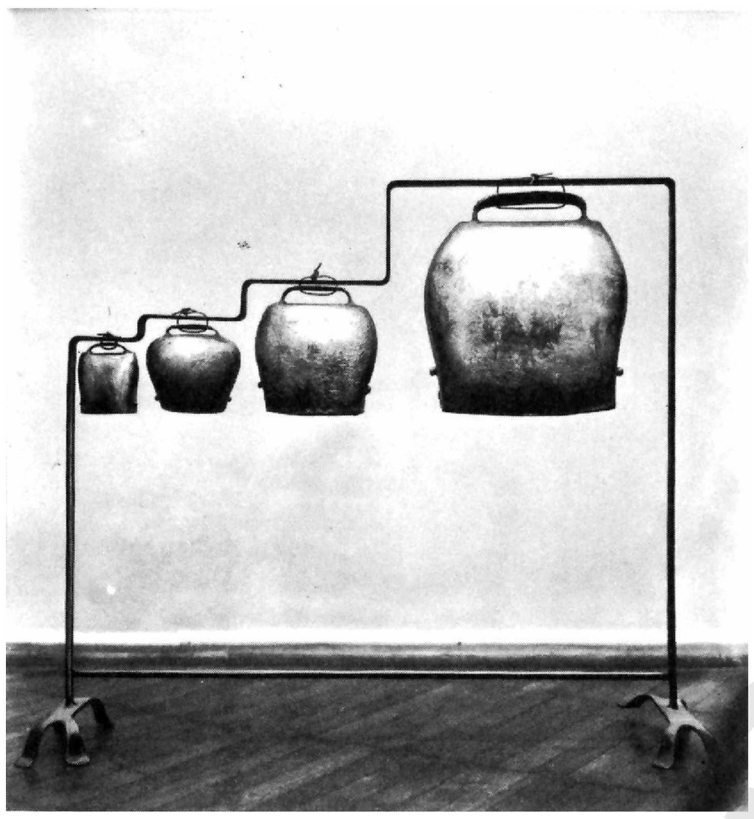
Notation:

OI	OII	OIII
4.	5.	6.
1.	2.	3.

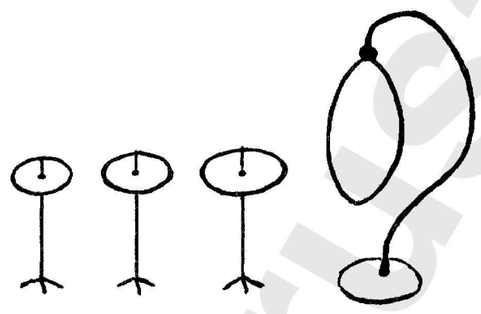


Sticks and mallets:

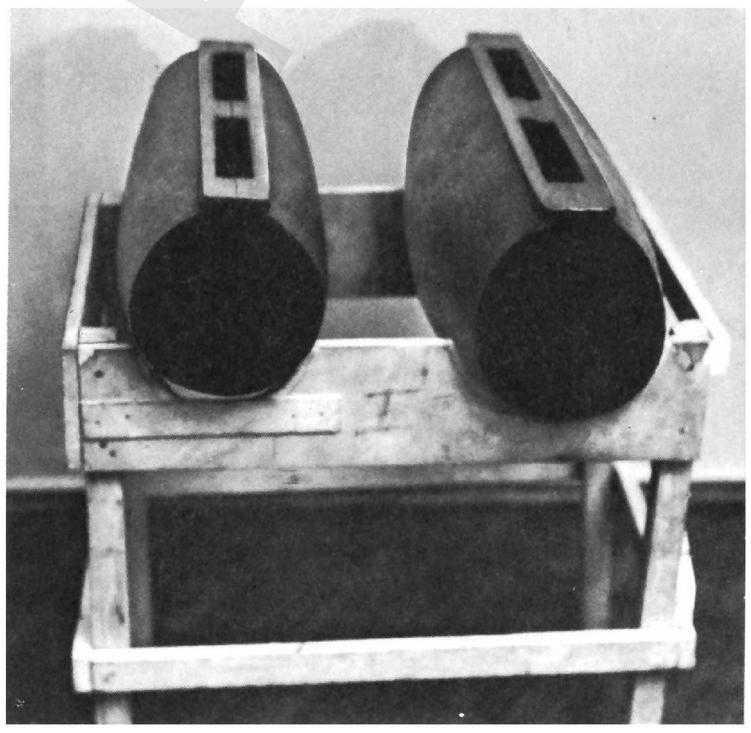
In the score "hart" and "weich" ("hard" and "soft") are used to denote the mallets for all percussion instruments. As mallets of the same name can give different results in sound (due to the way the material has been prepared), a more exact prescription was dispensed with. Within the categories "hard" and "soft" the most varied sorts of mallets should be used, according to the instructions of the conductor.



4 cowbells, suspended. This stand must be high enough, so that the lower edges of the bells can be hit while the player is standing.



In each orchestra 1 suspended tam-tam, 3 cymbals on stands.



2 wooden drums on their stand.

Platforms:

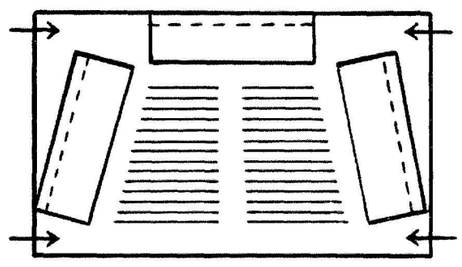
For the first performance, three platforms were constructed in the Rheinsaal, which has no built-in platform.

Orchestras I and III: 12 m. × 5 m. × 0.50 m.

Orchestra II: 12 m. × 5 m. × 0.40 m.

But the sizes 13 m. × 6 m. × 1 m. for each orchestra would be better.

The rear section of each platform (shown in the diagram by a broken line) was 1 m. wide and 25 cms. higher than the rest of the platform, so that for 4 m. of floor the height was 0.50 m. and 0.40 m. respectively, and for 1 m. the height was 0.75 m. and 0.65 m., respectively. For later performances a built-in platform of 0.80 m.—1.0 m. in height had to be used for Orchestra II. Platforms I and III had to be changed in shape and proportion, according to the size of the hall. If possible, the work should be performed in a rather rectangular hall with a level floor, without built-in seats or built-in platform (see photograph). The size of the Rheinsaal is 36 m. × 19.5 m.



The rim of the platforms had a narrow moulding about 2 cms. high.

All three platforms had railings to the right, left and rear. The three conductors need small podiums. If the rear section of the platform is not raised, small podiums are needed for the harps and guitar.

The standing lamps which may be seen on the photograph are movable, and may be placed by the musicians and screwed into the wooden floor.

Tape recording:

A 4-track magnetophone was used for the tape recording. Each orchestra was recorded onto one track, using several microphones. The 4th track recorded a mixture of all three orchestras through one microphone in the centre of the hall. The one-channel broadcast version was made from this 4-track recording.

Rehearsals for the first performance:

3 hours, all percussionists:

division of instruments, positioning, reading of the parts, change of position, choice of sticks, stick technique.

Divided rehearsals, arranged so that each player had 6 rehearsals of 2 hours (the 3 conductors working simultaneously in different rooms). Division of rehearsal time (woodwinds, brass, strings, percussion, keyboard instruments, harp, guitar) according to the individual plan of each conductor, extended over whole days.

in addition:

1 special rehearsal of 1½ hours for strings of Orchestra I
2 special rehearsals of 1 hour each, all brasses
1 rehearsal of 2 hours, all percussionists

2 rehearsals of 5 hours each, all three orchestras on the platforms in the concert hall itself

warm-up rehearsal of 1 hour (preceded by tuning of the drums)

6 rehearsals of 2 hours each, conductors alone, were interspersed among the preceding.

Programme of the first performance:

Karlheinz Stockhausen: Groups for Three Orchestras

Pierre Boulez: 3rd Piano Sonata, the composer at the piano

— Interval —

Karlheinz Stockhausen talks about his composition

Repeat: Groups for Three Orchestras

Perusal Score

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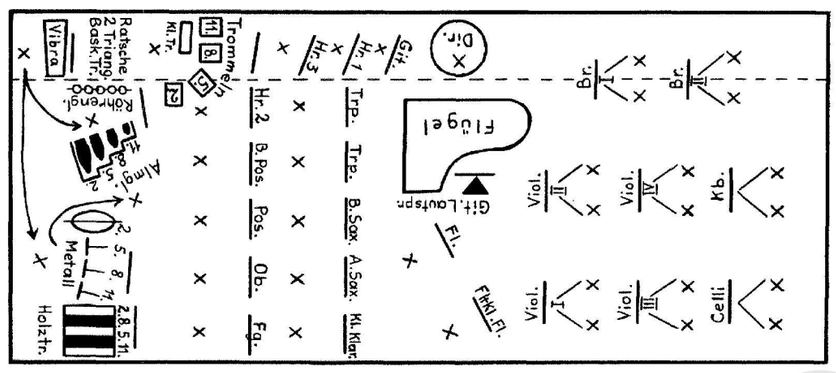
Répartition des places pour la 1ère exécution

En raison d'une acoustique défovorable à Donaueschingen et à Vienne, la disposition des places a été inversée: les cordes à droite, les vents et batteries à gauche de chaque chef d'orchestre.

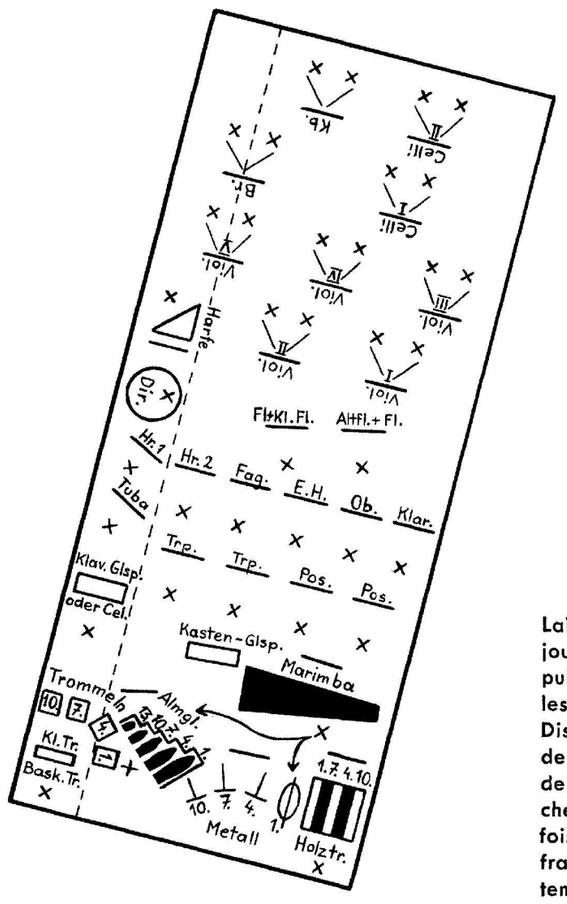
Orchestre II (milieu) 36 exécutants



Laisser un passage pour permettre au joueur de vibraphone d'atteindre les cloches, le tamtam et les cymbales.

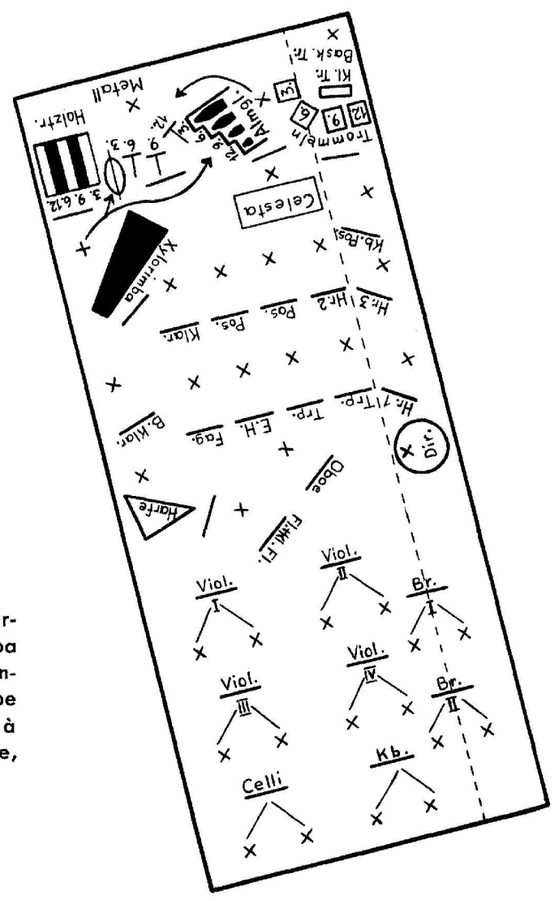
Distribution des sièges (places), un peu modifiée par rapport à la photographie ci-jointe.

Orchestre I (gauche) 37 exécutants



Laisser un passage pour le joueur de marimba, afin qu'il puisse atteindre les cloches, les cymbales et le tamtam. Disposer les cloches en biais, de telle sorte que le joueur de marimba puisse voir le chef d'orchestre, toutes les fois qu'un deuxième batteur frappe les cloches en même temps de l'autre côté. La harpe peut être placée, comme à l'orchestre III, au ler rang de l'estrade.

Orchestre III (droite) 36 exécutants



Laisser un passage pour permettre au joueur de marimba d'atteindre les cloches, le tamtam et les cymbales. La harpe peut également être placée à gauche du chef d'orchestre, comme à l'orchestre I.

——— = pupitre

× = chaise ou position debout

Prise pendant une répétition pour la 1ère exécution: Cologne, Palais de la Foire; Rheinsaal, 24 mars 1958. Orchestre Radiosymphonique de Cologne sous la direction de Karlheinz Stockhausen (Orch. I, à gauche), Bruno Maderna (Orch. II, au milieu), Pierre Boulez (Orch. III, à droite).

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Distribution de chaque orchestre

I

1 flûte
(aussi petite flûte)
1 flûte alto
1 hautbois
1 cor anglais
1 clarinette
1 basson
2 cors
(ascendant, descendant)
2 trompettes
2 trombones
(2. avec piston de quarte)
1 tuba basse

4 batteurs
1 marimbaphone (5 octaves)
1 carillon à marteaux
5 cloches de vache (1.4.7.10.13.)
4 instruments de métal: 1 tamtam, 3 cymbales (1.4.7.10.)
2 tambours de bois (Hauteurs: 1.7./4.10.)
4 tambours (1.4.7.10.)
1 caisse claire avec timbres
1 tambour de basque
1 carillon à clavier (ou célesta)
1 harpe
10 violons
2 altos
4 violoncelles
2 contrebasses

II

2 flûtes
(1. aussi petite flûte)
1 hautbois
1 petite clarinette
1 saxophone alto
(+ clarinette)
1 saxophone baryton
1 basson
3 cors
(1. et 3. ascendant, 2. descendant)
2 trompettes
1 trombone ténor
1 trombone-basse

4 batteurs
1 vibraphone
1 jeu de 14 cloches
4 cloches de vache (2.5.8.11.)
4 instruments de métal: 1 tamtam, 3 cymbales (2.5.8.11.)
2 tambours de bois (Hauteurs: 2.8./5.11.)
4 tambours (2.5.8.11.)
1 caisse claire avec timbres
1 tambour de basque
1 crécelle
2 triangles (aigu, grave)
1 piano (à queue: avec couvercle plus ou moins ouvert)
1 guitare électrique
8 violons
4 altos
2 violoncelles
2 contrebasses

III

1 flûte
(+ petite flûte)
1 hautbois
1 cor anglais
1 clarinette
1 clarinette basse
1 basson
3 cors
(1. et 3. ascendant, 2. descendant)
2 trompettes
2 trombones
(avec piston de quarte chacun)
1 trombone contrebasse
(ou tuba)

4 batteurs
1 xylorimba
4 cloches de vache (3.6.9.12.)
4 instruments de métal: 1 tamtam, 3 cymbales (3.6.9.12.)
2 tambours de bois (Hauteurs: 3.9./6.12.)
4 tambours (3.6.9.12.)
1 caisse claire avec timbres
1 tambour de basque
1 célesta (5 octaves)
1 harpe
8 violons
4 altos
2 violoncelles
2 contrebasses

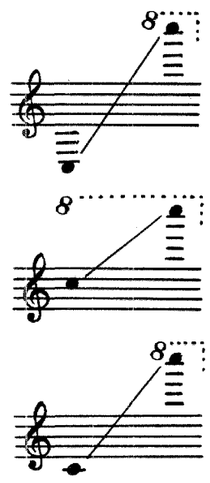
L'echelle des tempi

est constituée par 12 échelons, éprouvés à intervalles égaux entre ♩ = 60 et ♩ = 120. Les indications métronomiques ont été arrondies:

♩ = 60	♩ = 90
♩ = 63,5	♩ = 95
♩ = 67	♩ = 101
♩ = 71	♩ = 107
♩ = 75,5	♩ = 113,5
♩ = 80	♩ = 120
♩ = 85	

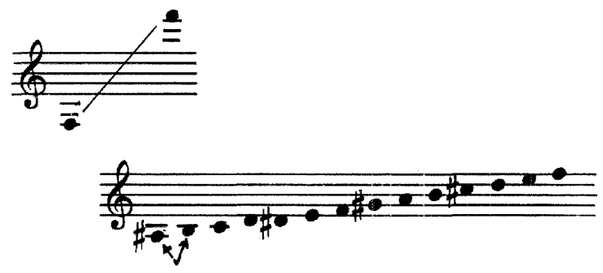
Instruments de batterie

1 batteur
- 1 marimbaphone à 5 octaves — Tessiture:
- 1 carillon à marteaux — Tessiture:



1 batteur — 1 xylorimba à 4 octaves — Tessiture:

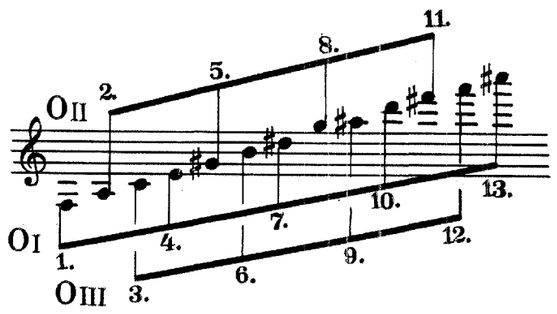
1 batteur
- 1 vibraphone — Tessiture:
- 1 jeu de 14 cloches — Tessiture:



9 batteurs pour

13 cloches de vache. Hauteur de son approximative:

«Froschmaul», «Flachschellen»: chaque cloche donne plusieurs sons; le son principal doit avoir la hauteur indiquée.

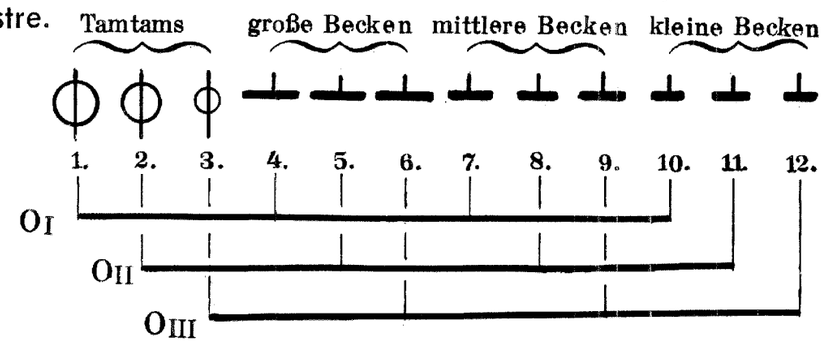


Suspendre les cloches, sans battant, avec des courroies de cuir: les cloches doivent se balancer librement, pour garder leur sonorité. Les frapper de biais le plus près possible du bord externe (pour les «Froschmaul», frapper sur le renflement, déterminer à l'expérience le meilleur point de résonance).

Distribuer les baguettes à tête de cuir, à tête de bois, à tête de feutre, les battes métalliques, les baguettes de vibraphone etc. en deux catégories, les «dures» et les «douces»; à l'intérieur de chaque catégorie, varier suivant les indications du chef d'orchestre.

12 instruments de métal: 3 tamtams, 9 cymbales (de la plus grande à la plus petite), les disposer en une «échelle» de 1 à 12, de la plus grave à la plus aigue (régions dominantes des fréquences de bruit); répartir 4 instruments (3 cymbales et 1 tamtam) dans chaque orchestre.

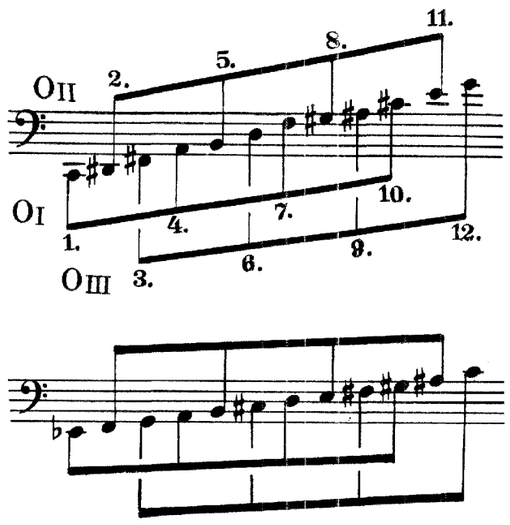
Ranger les mailloches de feutre (lourdes, légères), les baguettes à tête de cuir, de caoutchouc, de bois, les baguettes de vibraphone, les baguettes en métal, etc. en deux catégories (dur et doux) et à l'intéreur de chaque catégorie, varier suivant les indications du chef d'orchestre.



12 tambours: tom-toms ou (et) tumbas et bongos (dans l'aigu) avec les hauteurs suivantes.

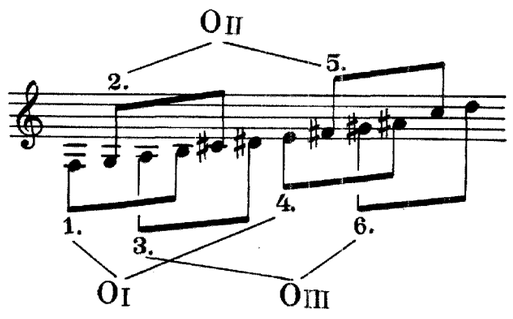
Baguettes dures et douces (bois, feutre), balais.

3 caisses claires: avec timbres (caisses plates de jazz, son très clair). Toujours détendre les cordes quand ils ne sont pas utilisés.



6 tambours de bois: tambours fendus de type africain à deux hauteurs de son.

Empruntés au Musée d'Ethnologie pour la première exécution de l'oeuvre; pour les autres exécutions, ils ont été taillés par un luthier en fonction des hauteurs de son. Frapper sur le côté de la fente. Mais afin de varier les hauteurs et les timbres de groupes de sons rapides, on peut frapper sur les autres parties du tambour. Ranger les baguettes (bois, caoutchouc, cuir) en 2 catégories: «dur» (bois, caoutchouc, cuir) et «doux» (feutre, caoutchouc tendre, baguette de vibraphone) et varier.



3 tambours de basque, 2 triangles: aigu et grave, 1 crécelle.

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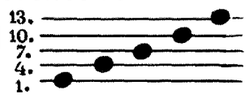
ou 4 octaves et 1 xylophone pour l'octave la plus élevée

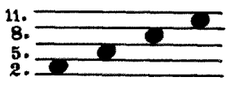
pour les deux plus graves (la♯, si) rajouter éventuellement des tubes ou des plaques au jeu de cloches.

Notation d'orchestre

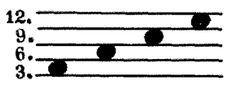
Orchestre I



Orchestre II

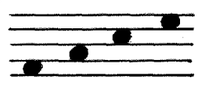


Orchestre III



Notation:

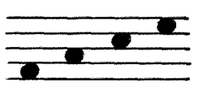
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



Notation: Les tamtams sont donc notés dans le 1er interligne (1. 2. 3.).

Notation:

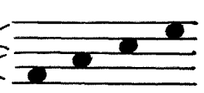
OI	OII	OIII
10.	11.	12.
7.	8.	9.
4.	5.	6.
1.	2.	3.



La caisse claire est toujours notée sur une seule ligne.

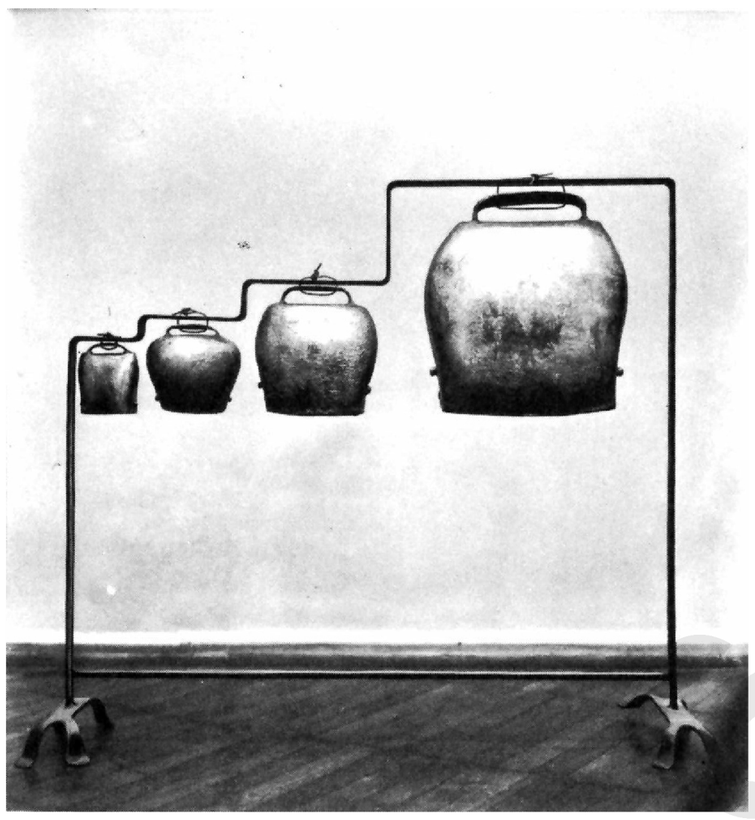
Notation:

OI	OII	OIII
4.	5.	6.
1.	2.	3.

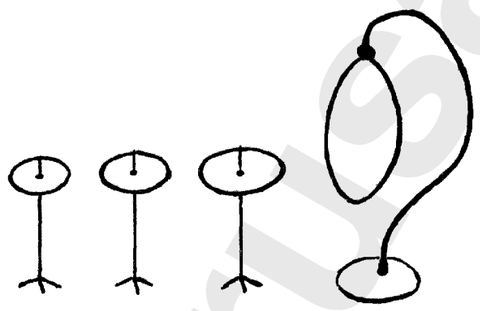


Battants:

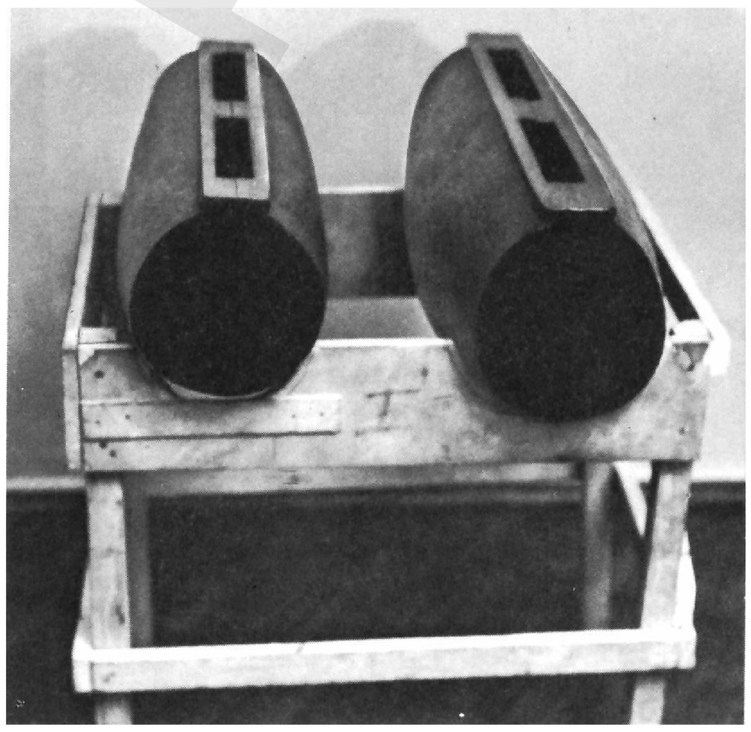
pour tous les instruments de batterie, les battants sont indiqués «dur» ou «doux» dans la partition. En raison de leur fabrication, les battants qui portent le même nom produisent des sonorités différentes: on a renoncé à prescrire plus précisément tel ou tel battant. A l'intérieur des catégories «dur» ou «doux», on se conformera aux indications du chef d'orchestre, pour obtenir la plus grande variété dans l'emploi des battants.



Les 4 cloches suspendues. Le portant doit être assez haut pour que le batteur debout puisse frapper le bord intérieur.



Pour chaque orchestre: 1 tamtam suspendu; 3 cymbales sur pied.



2 tambours de bois sur leur support.

Podiums:

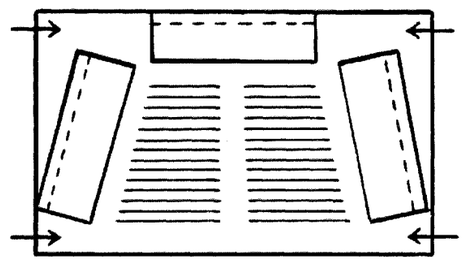
Le Rheinsaal, où l'œuvre fut exécutée pour la 1ère fois ne comportait pas d'estrade stable; 3 estrades y avaient été montées.

Orchestre I et III: 12 m × 5 m × 0,50 m

Orchestre II: 12 m × 5 m × 0,40 m

Les mesures 13 m × 6 m × 1 m de l'estrade seraient plus appropriées pour les trois orchestres.

Le dernier rang de chaque estrade (cf ligne pointillée sur le dessin) a 1 mètre de largeur et est surélevé de 25 cm par rapport au reste de l'estrade. Pour les exécutions postérieures, des estrades fixes ont été utilisées pour l'orchestre II. Les deux autres, pour les orchestres I et III, avaient en fonction de la grandeur de la salle, des dimensions proportionnellement modifiées. Autant que possible l'œuvre doit être exécutée dans une salle rectangulaire, à plancher plat, sans sièges ni estrades fixes (cf photo). Mesures du Rheinsaal: 36 m × 19,5 m.



Sur les côtés des podiums, des plinthes avaient été disposées à 2 cm de hauteur.

Tous les podiums avaient des balustrades, derrière, à gauche et à droite.

Les 3 chefs d'orchestre ont besoin chacun d'une petite estrade surélevée. Si le rang arrière des grandes estrades n'est pas surélevé, il faut une petite estrade surélevée pour les harpes et la guitare (si elles se trouvent placées près des chefs d'orchestre).

Les lampes qu'on voit sur la photo sont transportables, elles peuvent être déplacées par les exécutants, ou à volonté être vissées au plancher.

Enregistrement sur bandes magnétiques

Réalisé avec une bande magnétique à 4 pistes. Chaque orchestre a été enregistré sur une piste distincte, à l'aide de plusieurs microphones. La 4ème piste a enregistré l'ensemble des 3 orchestres, à l'aide d'un microphone placé au centre de la salle. A partir de cet enregistrement à 4 pistes fut réalisé une version monaurale destinée à l'émission radiophonique.

Répétitions pour la 1ère exécution:

3 heures pour tous les batteurs
Répartition des instruments; emplacements; lecture des parties; déplacements; choix des battants; modes d'attaque.

6 répétitions de 2 heures chacune par exécutant; les trois orchestres répétant simultanément dans 3 salles différentes. Répartition des répétitions (bois, cuivres, cordes, batterie, instruments à clavier, harpe, guitare) au gré de chaque chef d'orchestre, sur l'entièreté des journées.

De plus:

1 répétition spéciale de 1 h. ½ pour les cordes de l'orchestre I
2 répétitions spéciales de 1 heure chacune pour tous les cuivres
1 répétition de 2 heures pour tous les batteurs.

2 répétitions de 5 h. chacune avec 3 orchestres, sur les estrades de la salle de concert.

1 répétition de 1 heure pour la mise en condition (les tambours ayant été accordés à l'avance)

6 répétitions de 2 h. chacune pour les chefs d'orchestre seuls.

Programme de la première exécution:

Karlheinz Stockhausen: Groupes pour 3 orchestres
Pierre Boulez: 3ème sonate pour piano,
au piano le compositeur

— Entr'acte —

Karlheinz Stockhausen présente son œuvre
Groupes pour 3 orchestres (2ème exécution)

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Perusal Score

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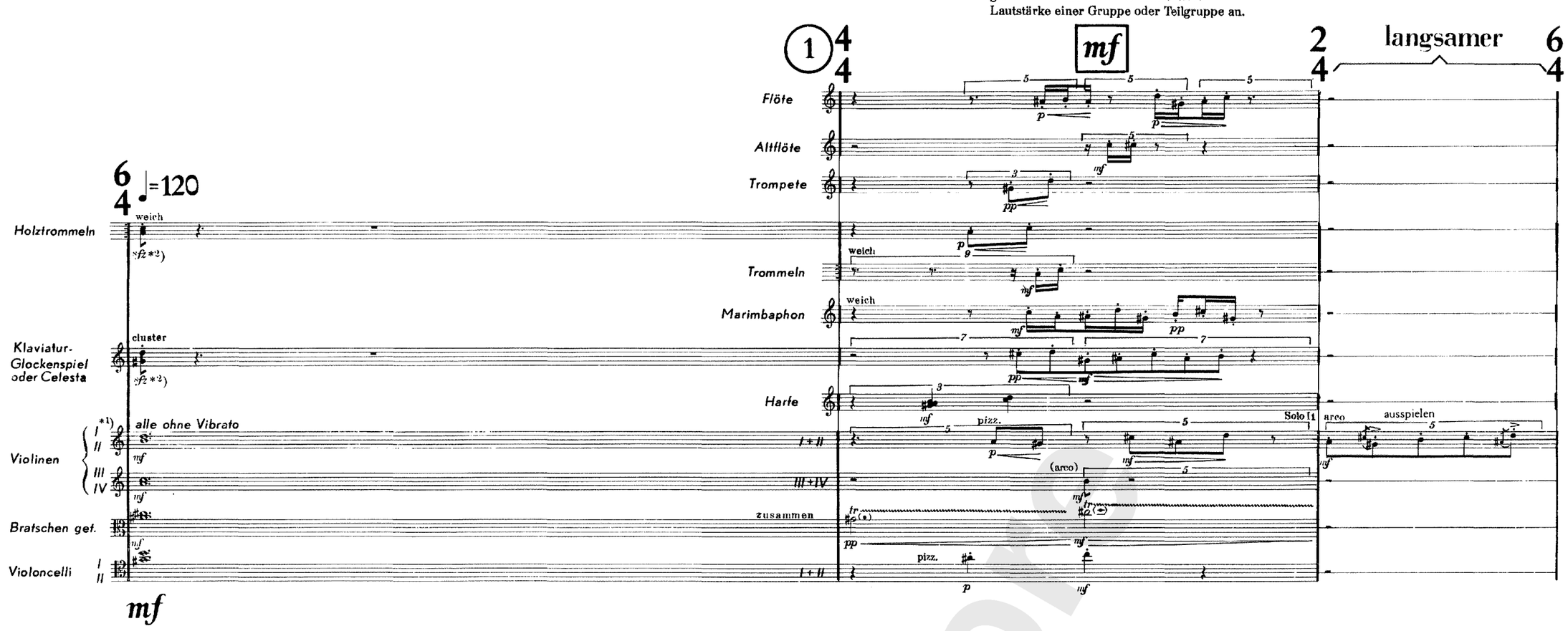
Nr. 6 Gruppen für drei Orchester

Karlheinz Stockhausen

Ein Lautstärke-Zeichen im Quadrat
gibt die maximale oder dominierende
Lautstärke einer Gruppe oder Teilgruppe an.



*1) römische Zahlen bezeichnen Pulte für je 2 Streicher,
arabische Zahlen bezeichnen die einzelnen Streicher (I_1, I_2, II_1, II_2 etc.).

*2) *sfz* bedeutet in dieser Partitur: sehr kurzer Akzent forte
und leise weiterklingen lassen bis zum Ende der Dauer.
Bei nachklingenden Schlaginstrumenten und Zupfinstrumenten sofort nach dem Akzent etwas dämpfen.
Bei Holztrommeln, Trommeln, Celesta, Marimbaphon quasi 2 Anschläge direkt nacheinander: *sfz* = *f pp*

Zweites Orchester (Mitte)
ca $10\frac{1}{2}$" bis Einsatz

Drittes Orchester (rechts)
ca 15" bis Einsatz

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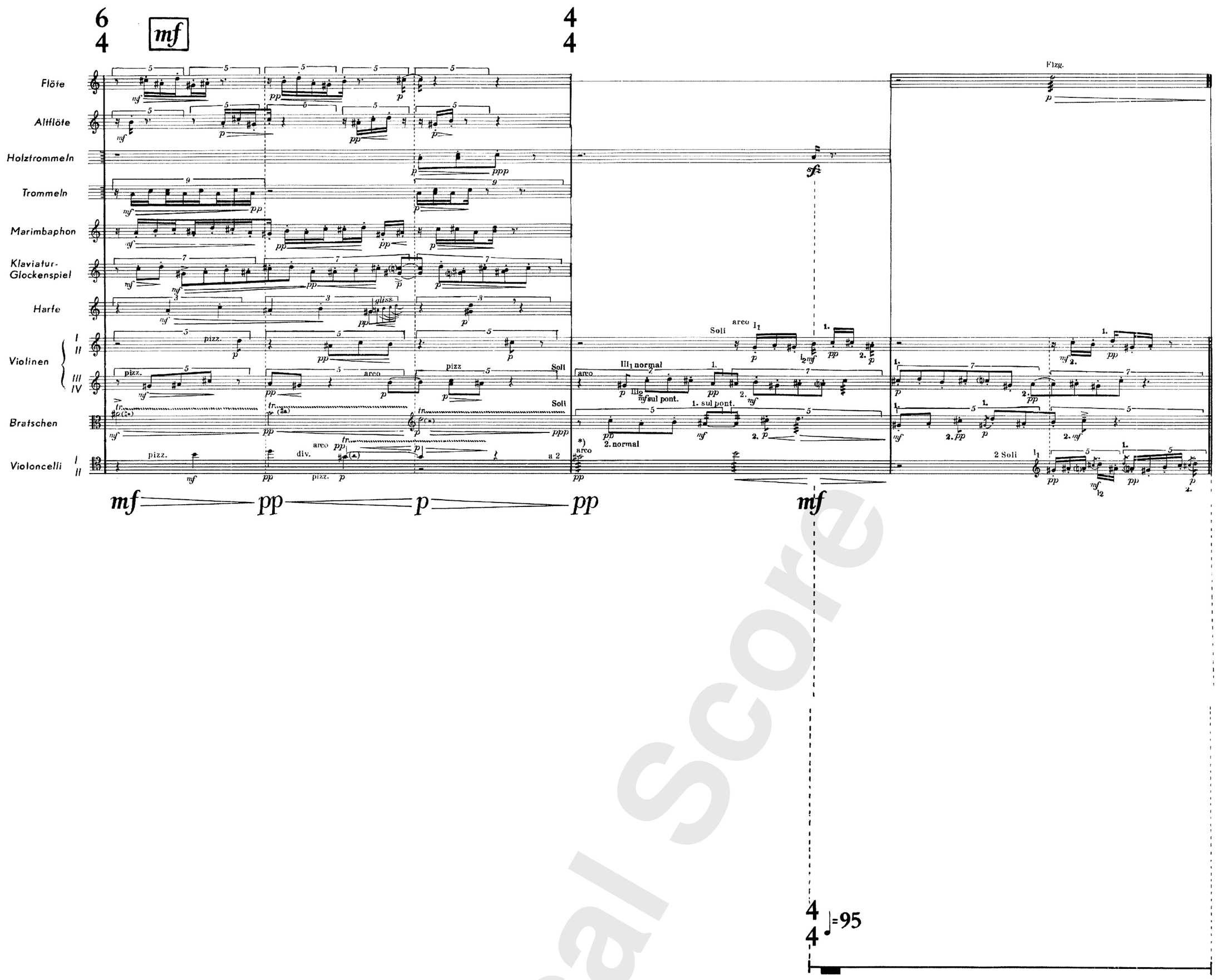

*) Tremoli sind immer um einen Grad schneller bezeichnet, als man zählen kann:
Von ♩=120 bis ♩=85 ist die kleinste bezeichnete Einheit ( );
von ♩=80 bis ♩=60 ist die kleinste bezeichnete Einheit ( ).
Diese Tremoli sollen unzählbar dicht sein (wie Flatterzunge der Bläser).
Sind Tremoli langsamer notiert, so sollen sie genau ausgezählt werden (zum Beispiel Seite 8 Tremolo - accel. oder Seite 59 Marimbaphon Tremolo - rit.).

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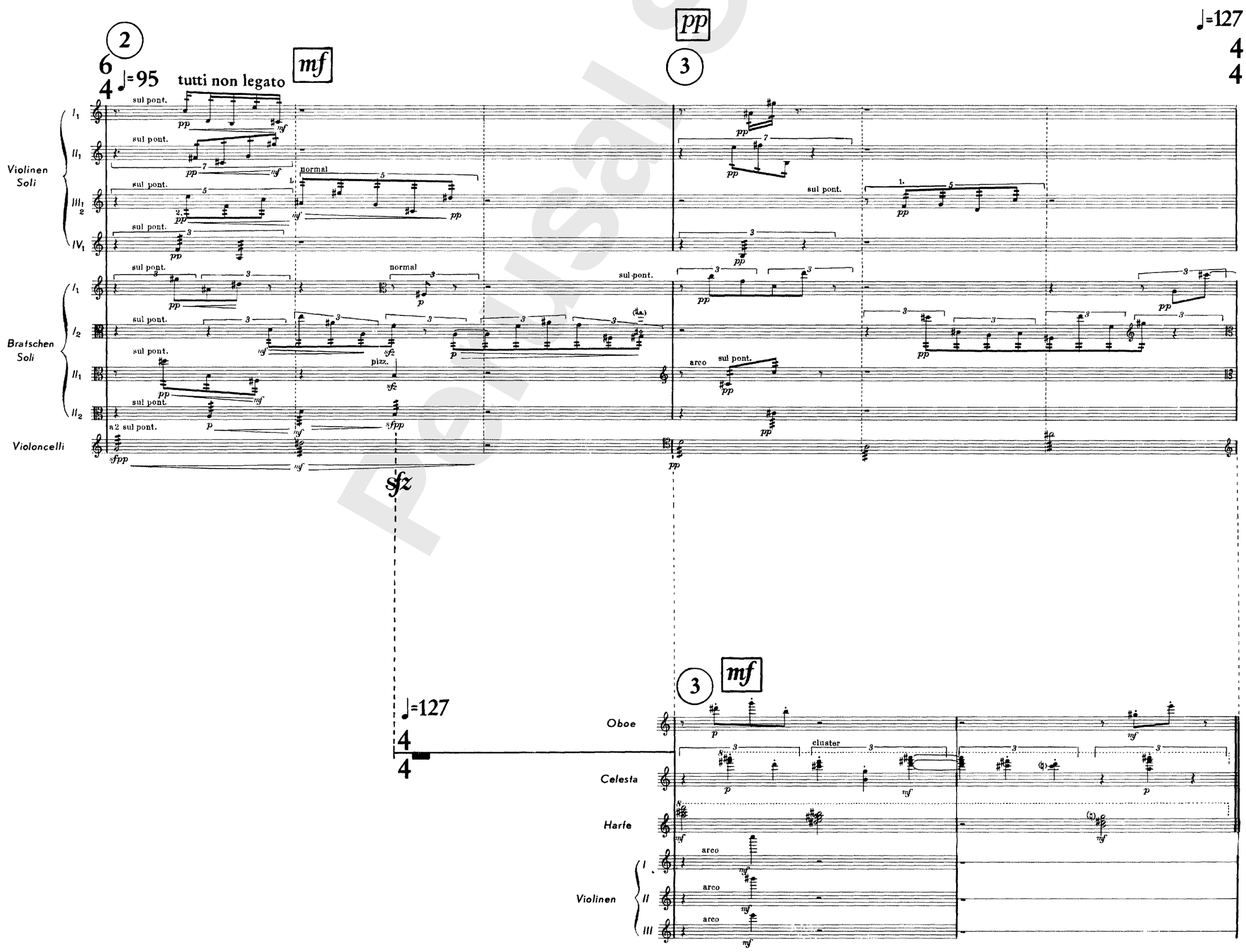
ca 12”



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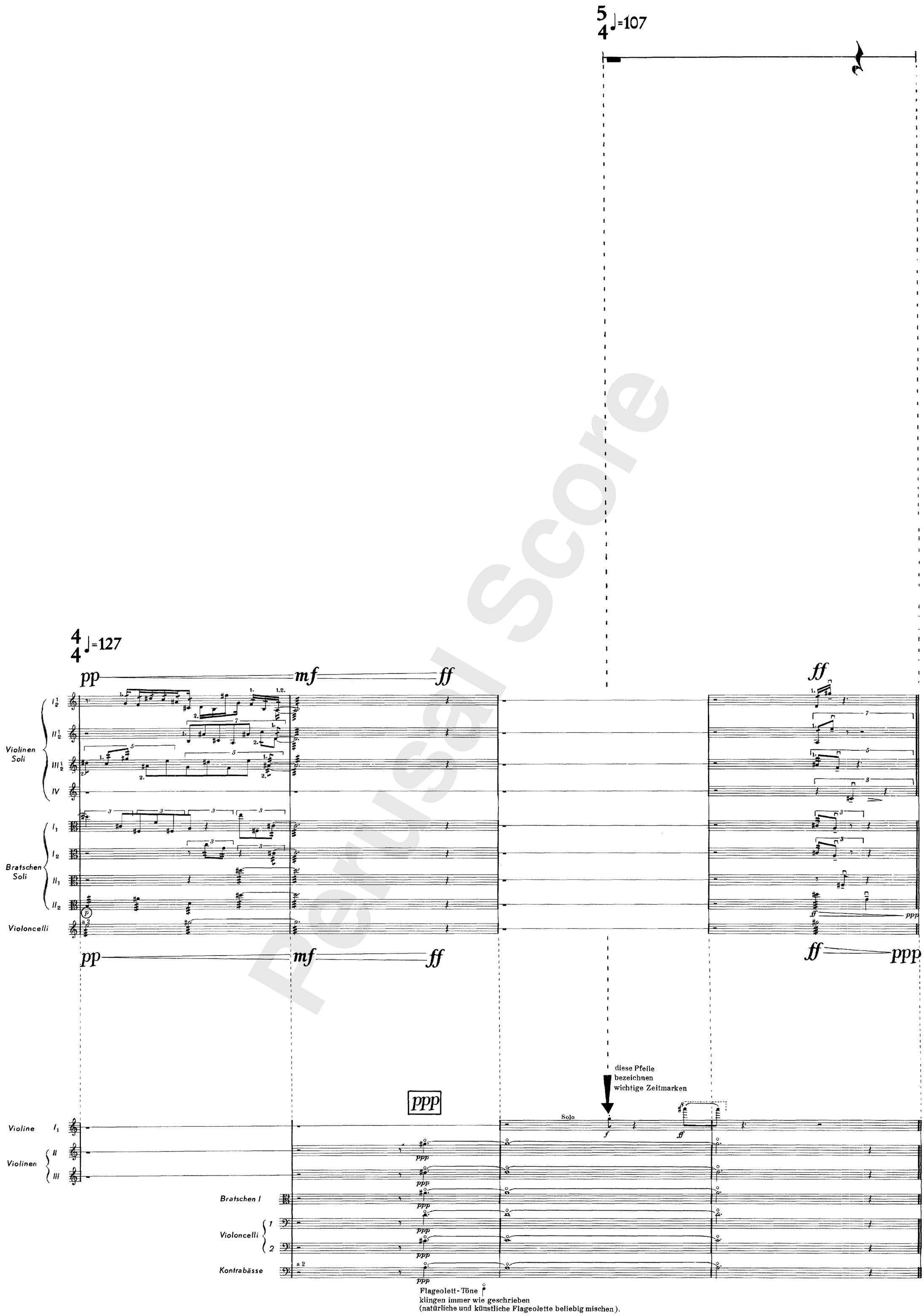

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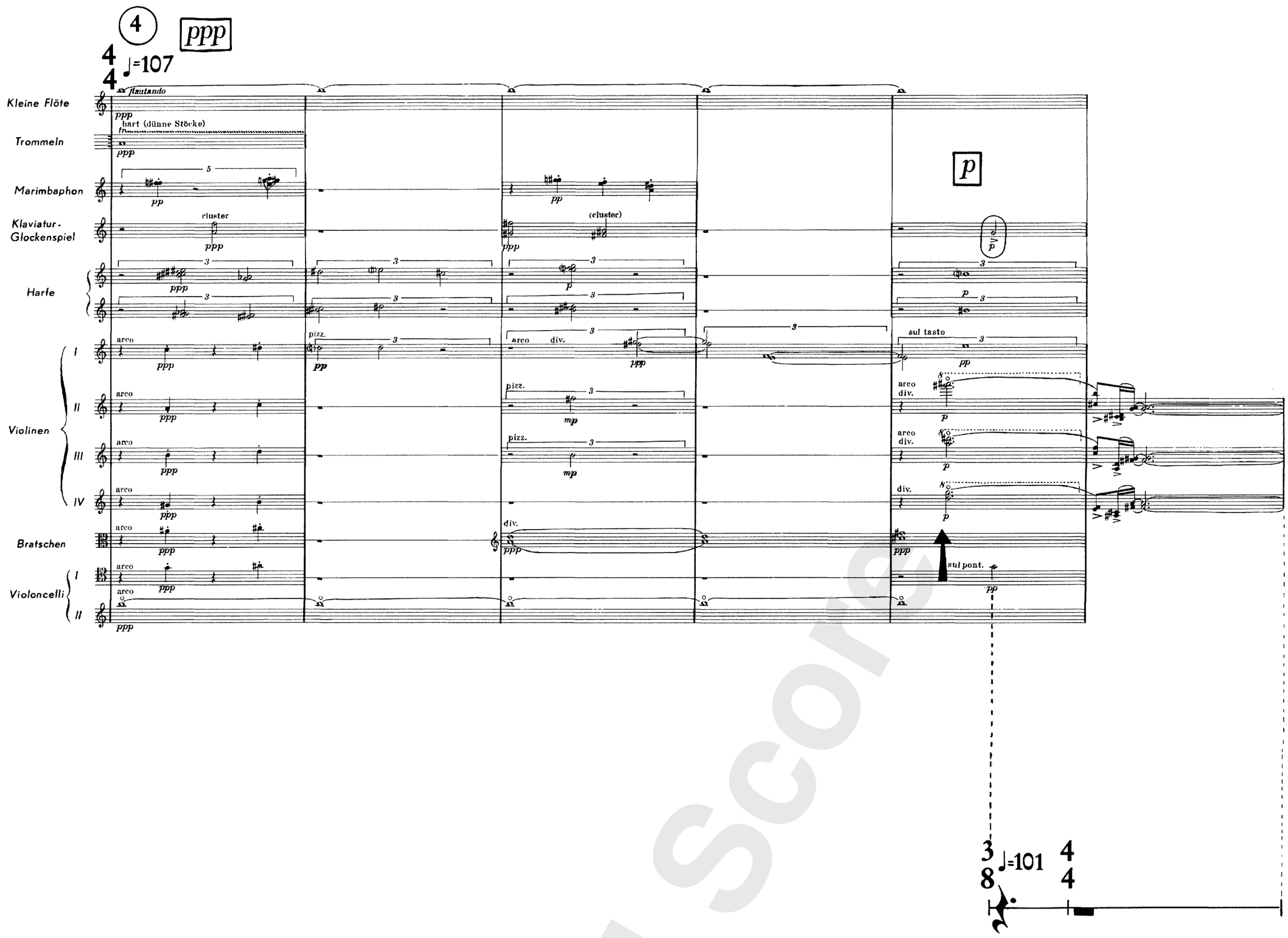

ca 10,5"

ca 17,5"

Perusal Score

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5 ♩= 101

Violinen II III IV

ca 16"

5 ♩= 101

Kleine Klarinette
Alt-Saxophon
Horn
Baskische Trommel
mit Daumen oder mit Fitzschlegeln / dichtes Rasseln
mit Besen(•schlagen, — streichen)
Trommeln
Violinen Soli arco
Bratschen Soli arco
Violoncelli arco
Kontrabässe
(7 G-Saite)

Perusal Score

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♩=57

6

Kleine Klarinette

Violinen I, II, III

Bratschen I, II

Violoncelli

Kontrabässe

normal

sul pont.

sul tasto

sul pont.

sul pont.

normal

ca 5"

♩=57

6

p

♩=113,5

molto ritardando - - - - - - - - - - - - - - - ♩=57

Violinen arco I, II, III, IV

sul pont.

sempre gliss.

Dämpfer col legno (weich gezogen)

Dämpfer

Bratschen I

Bratschen II

Violoncelli

Kontrabässe

arco

Perusal Score

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7 p

♩=57 accelerando

Posaune 1 — Dämpfer (hell) — mf

Trommeln — mit Besen streichen; Anfang jeder Dauer akzentuieren — schlagen

Violinen arco: I, II, — sul pont.; III, IV, — sul pont.; V — sul pont.

Bratschen — arco — sul pont.

Violoncelli I, II — arco — sul pont.

ossia Celli:

(die Beschleunigung bis ♩=142 in 30 Sekunden)

accelerando

Trompete 1. — Dämpfer (hell) — p

7 p

♩=57

Violinen I, II, — normal — arco — I, Solo

Violinen III, IV — normal — arco

Bratschen I, II — normal — arco

Violoncelli — normal — arco

accelerando

1. Horn — Dämpfer — mf

7 p

♩=57

Trommeln — mit Besen streichen; Anfang jeder Dauer akzentuieren

Violinen I, II, — normal — Dämpfer ab

Violinen III, IV — normal — Dämpfer ab

Bratschen I, II — Dämpfer ab

Violoncello — Dämpfer ab

Kontrabässe

Perusal Score

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accelerando

subito *fff*

Posaune

Trommeln

Violinen I, II / III, IV / V

Bratschen I, II

Violoncelli

ossia Celli:

Trompeten — Dämpfer (hell) / Dämpfer (dunkel) / Dämpfer (hell)

Klaviatur-Glockenspiel

Metall — hart

normal

accelerando

subito *fff*

Trompete 1.

Baskische Trommel

Violinen I, II / III, IV

Bratschen I, II

Violoncelli

alle

Hörner 1. 2.

Trompete 2. — Dämpfer (dunkel)

Posaunen — Dämpfer (hell) 1. / 2. ohne Dpt.

Metall — hart

Kleine Trommel — mit Saiten p (sehr hell) / ohne Saiten

Klavier

accelerando

subito *fff*

Horn 1.

Trommeln

Violinen I, II / III, IV

Bratschen I, II

Violoncelli

Kontrabässe

Horn 2.

Trompeten — Dämpfer (hell) / Dämpfer (dunkel)

Metall — hart

Celesta

Perusal Score

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accelerando

Trompeten
Posaune 1.
Klav.-Glockensp.
Metall
Violinen I, II
Violinen III, IV
Violinen V
Bratschen
Violoncelli I, II
ossia Celli:
ossia Viol. I,II
Dpf. ab

accelerando

Hörner 1. 2.
Trompeten
Posaune 1.
Metall
Klavier
2 Okt.
Violinen I, II
Violinen III, IV
Bratschen I, II
sul pont.
Dämpfer ab

accelerando

Hörner 1. 2.
Trompeten 1. 2.
Metall
Celesta
sempre
2 Okt.
Violinen I, II
Violinen III, IV
Bratschen I, II
Violoncelli
sul pont.
div.
Dämpfer ab
Dpf. ab

ppp — p mf

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8 ♩= 142

Trompete 2 — Dämpfer ab

Trompete 1 — Dämpfer ab

Klaviatur-Glockenspiel — Handflächen — f Tasten nacheinander loslassen

Violinen I, II, — Dämpfer — Dämpfer ab

Violinen III, IV, V — Dämpfer sul pont. — Dämpfer ab

Bratschen — Dämpfer — Dämpfer ab

8 ♩= 142

Horn 1.

Trompeten

Posaune 1. — Dämpfer ab

Metall

Klavier — cluster — p Tasten nacheinander loslassen

Violinen I, II, — sul pont.

Violinen III, IV, — sul pont.

Bratschen I, II

Trompeten — Dpf. ab

8 ♩= 142

Celesta

Violinen I, II,

Violinen III, IV,

Bratschen I, II

Metall — mit Metallstab streichen

natürl. Flag. — A-Saite — A-Saite

Violoncelli

Perusal Score

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Trompete 1.

Klaviatur-Glockenspiel

Horn 1.

Dämpfer

pp

p

Posaune 1.

sfz

f

Violinen I, II, III, IV

normal

Dämpfer sul pont.

f

ppp

Dämpfer sul tasto

p

alle Dpf. ab

Bratschen I

Dämpfer

p

II

Dämpfer sul pont.

p

Violoncelli

Dämpfer

p

Kontrabässe

f

Trompete 1.

f

Celesta

Handflächen f

Tasten nacheinander loslassen

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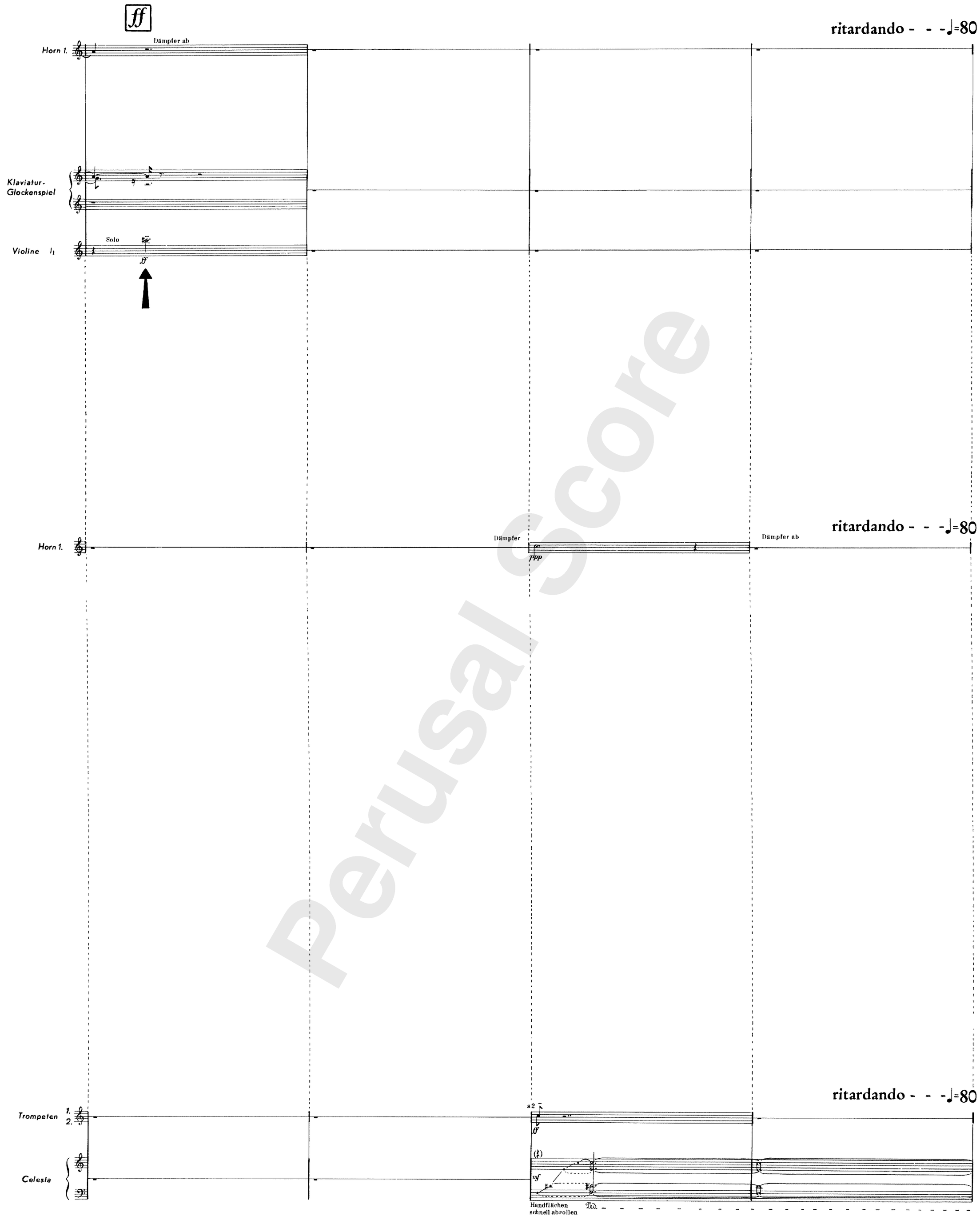

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9 ♩=80 — ff — 10 — p

Hörner 1. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Metall
Tamtam genau dämpfen!
Klaviatur-Glockenspiel
Violinen arco I, II, III, IV, V
Bratschen
Violoncelli I, II
sul pont. — normal
ossia Viol. V, Br.

9 ♩=80 — 7/8 ♩=70 — 10 — 4/8 — 3/8

Hörner 2. 3.
Trompete 2.
Posaune 1.
Klavier
Violinen arco I, II, III, IV
Bratschen arco I, II
Violoncelli
col legno — sul pont. — normal

Kleine Flöte
Almglocken
Triangel
Metall
Vibraphon

9 ♩=80

Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Kontrabaß-Posaune
Celesta
Violinen I – IV
Bratschen I, II
Violoncelli
Kontrabässe

ca $7\frac{1}{2}$"

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Flöte
Altflöte
Hörner 1.2.
Trompeten 1.2.
Posaunen 1.2.
Metall
Englisch-Horn
2. Dämpfer
2. Dämpfer (dunkel)
Marimbaphon
Klaviatur-Glockenspiel
Violinen I, II
Violinen III, IV
Violinen V
Bratschen
Violoncelli
ossia Viol. V / Br.
normal
sul pont.
subito ff

Kleine Flöte
Almglocken
Triangel
Metall
Klavier
Violinen I II III IV
Bratschen I II
gliss.
div.

♩=75,5

Kleine Flöte
Oboe
Englischhorn
Klarinette
Marimbaphon
Violinen I – IV
arco
weich

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pp

tutti molto legato

Flöten 1.2.
Englischhorn
Hörner 1.2.
Trompeten 1.2.
Posaunen 1.2.
Holztrommeln
Metall
Marimbaphon
Klaviatur-Glockenspiel
Violinen I, II, III, IV, V
Bratschen
Violoncelli
ossia Viol. V, Br.

sul pont. — tasto — sul pont.

1. Dämpfer dunkel — 1. Dämpfer (dunkel) (wa-wa)

weich

(12) 6/4 (♩=90) pp (+ sfz)

Kleine Flöte
Kleine Klarinette
Almglocken
Bask. Trommel
Metall (mit der Hand schlagen)
Holztrommeln
Vibraphon (Motor, schnell)
Klavier
Violinen I, II, III, IV
Bratschen I, II

hart — Daumen — mit Fingernägeln — weich

col legno (weich gezogen) — div. — Soli Bogen normal — s. pont.

sub. pp

(12) 3/4 ♩=67

Kleine Flöte
Oboe
Klarinette
Marimbaphon
Violinen I–IV
Celesta

hart — cluster

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subito staccato e sforzato

legato pp

Flöten 1.2.
Englischhorn
Hörner 1.2.
Trompeten 1.2.
Posaunen 1.2.
Metall
Holztrommeln
Marimbaphon
Klaviatur-Glockenspiel
Violinen I, II / III, IV / V
Bratschen
Violoncelli

(weiter a 2)
1. Dpf. ab
c. legno (weich gezogen)
normal
sempre
ossia Viol. I,II
ossia Viol. V / Br.
ossia Celli

Kleine Flöte
Kl. Klarinette
Almglocken
Metall
Holztrommeln
Vibraphon
Klavier
Violinen I, II, III, IV
Bratschen I, II

nimmt große Flöte
Hand
cluster mit beiden Händen
a2

ca $5\frac{1}{2}$"

$\frac{3}{4}$
♩=67

Kleine Flöte
Oboe
Klarinette
Marimbaphon
Celesta
Violinen I–IV

$\frac{1}{4}$
$\frac{5}{4}$ ♩=85

(13) $\frac{5}{4}$ (♩=85) pp

Oboe
Klarinette
Trompete
Almglocken
Holztrommeln
Trommeln
Marimbaphon
Celesta
Violinen arco I, II / III, IV

1. Dämpfer (hell)
hart
Besen
(hart)
s. pont.
s. tasto
normal

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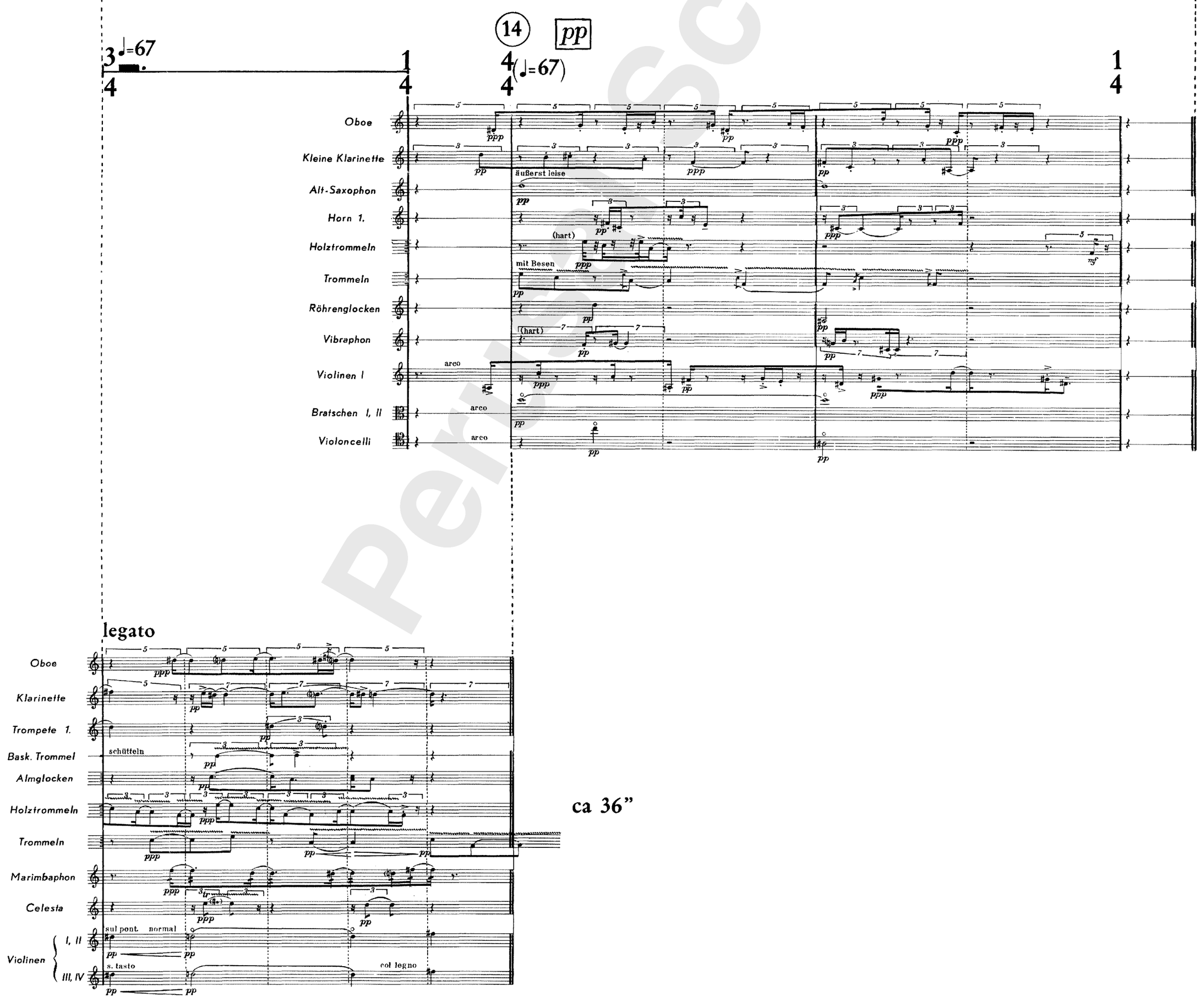
staccato

Flöten 1.2.
Englischhorn
Hörner 1.2.
Trompete 2.
Posaune 2.
Metall
Marimbaphon
Klaviatur-Glockenspiel
Violinen I, II / III, IV / V
Bratschen
Violoncelli
ossia Viol. V / Br.

alle Dpf. ab

ca 8½"



ca 36"

Perusal Score

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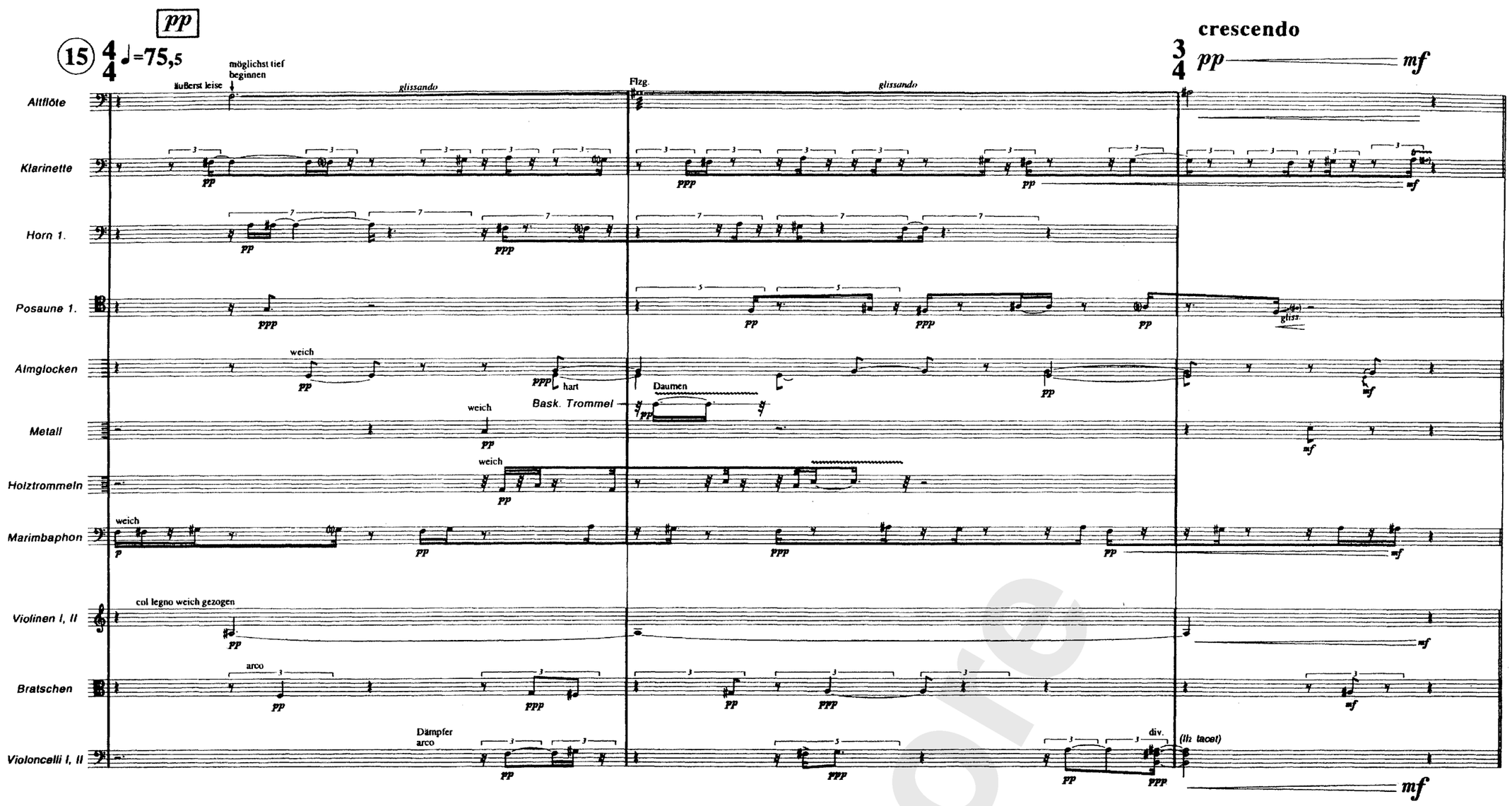

ca 20½"

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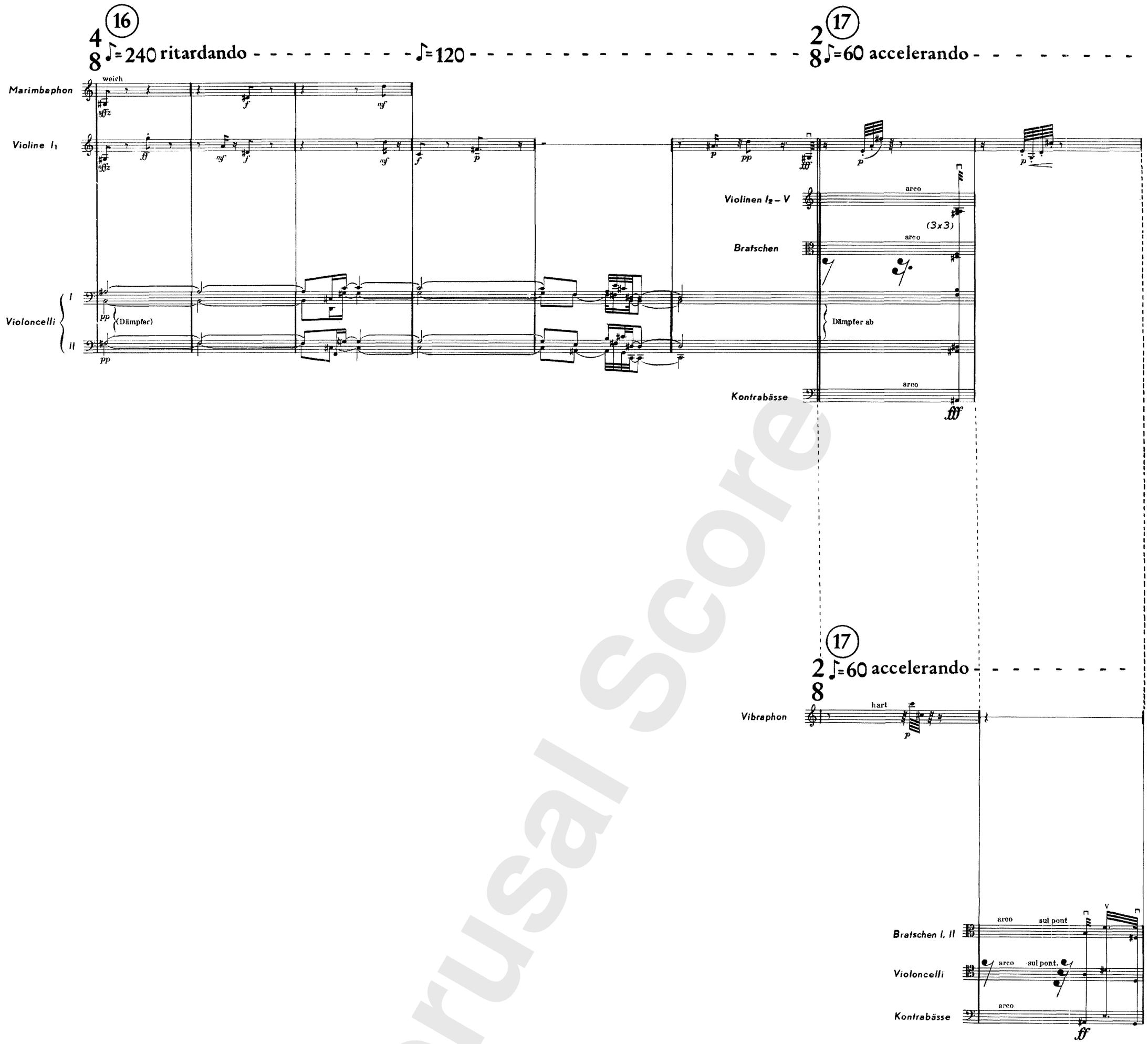

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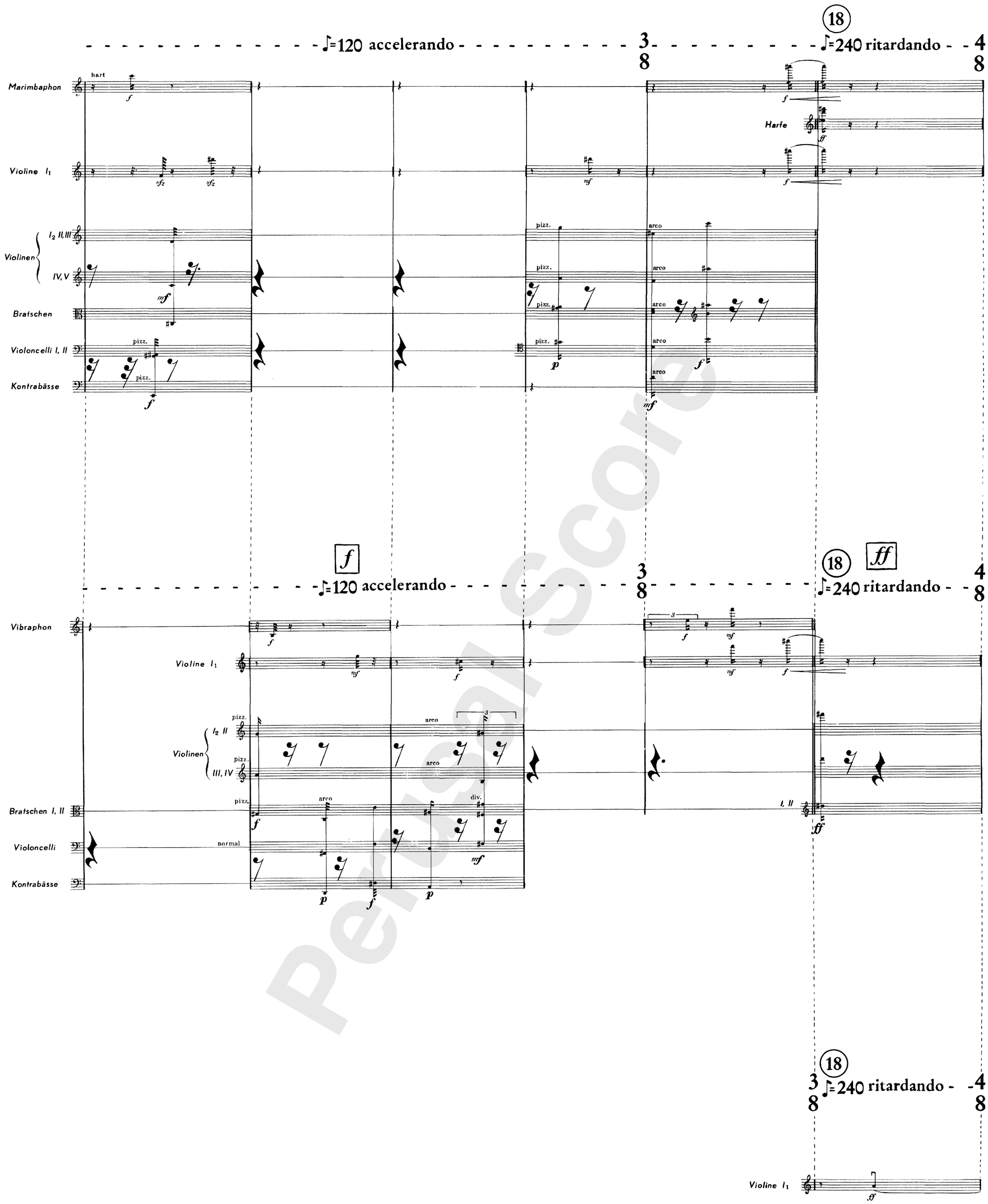

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4/8 ritardando — 2/8 ♪= 120 ritardando

Marimbaphon

Harfe

Violine I_1

Violinen I_2 II, III — IV, V

Bratschen

Violoncelli I, II

Kontrabässe

ca 24"

4/8 ritardando — 2/8 ♪= 120 ritardando

Marimbaphon

Harfe

Violine I_1

Violinen I, II — III, IV

Bratschen I, II

Violoncelli

Kontrabässe

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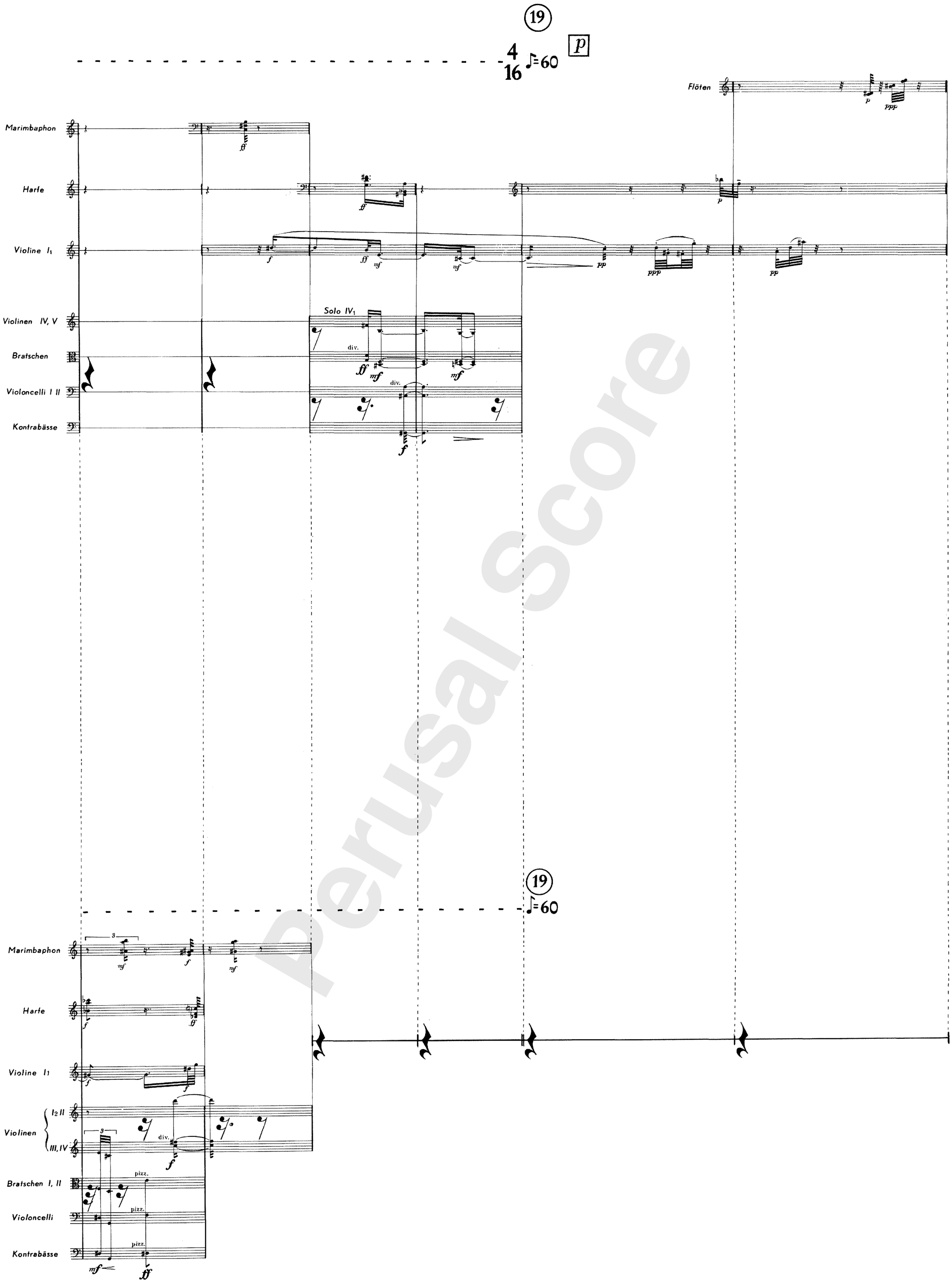

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1 + 2 + 3 + 4 + 1 + subito *fff* (20)

ritardando - - - - - - - - 1/16 - - - 2/8 ♪=60 accelerando - - - - - - - - - - - - - -

4/16

Marimbaphon

Klaviatur-Glockenspiel

Harfe

Violine I1

I2

Violinen II, III

IV, V

Bratschen

Violoncelli

Kontrabässe

sul tasto

p

div.

ppp

poco sfz

pp

pizz.

fff

ff

5

3

1/16 2/8 ♪=60 accelerando - - - - - - - - - - - - - -

(20)

Flöte 1.

Oboe

Kleine Klarinette

f

4/16 ritardando - - - - - - - - 1/16 - - - 2/8 ♪=60 accelerando - - - - - - - - - - - - - -

(20) *fff*

Englischhorn

Baßklarinette

Fagott

Oboe

Marimbaphon

Harfe

Violinen I, II

III, IV

Bratschen I, II

Violoncelli

arco

ff

f

Perusal Score

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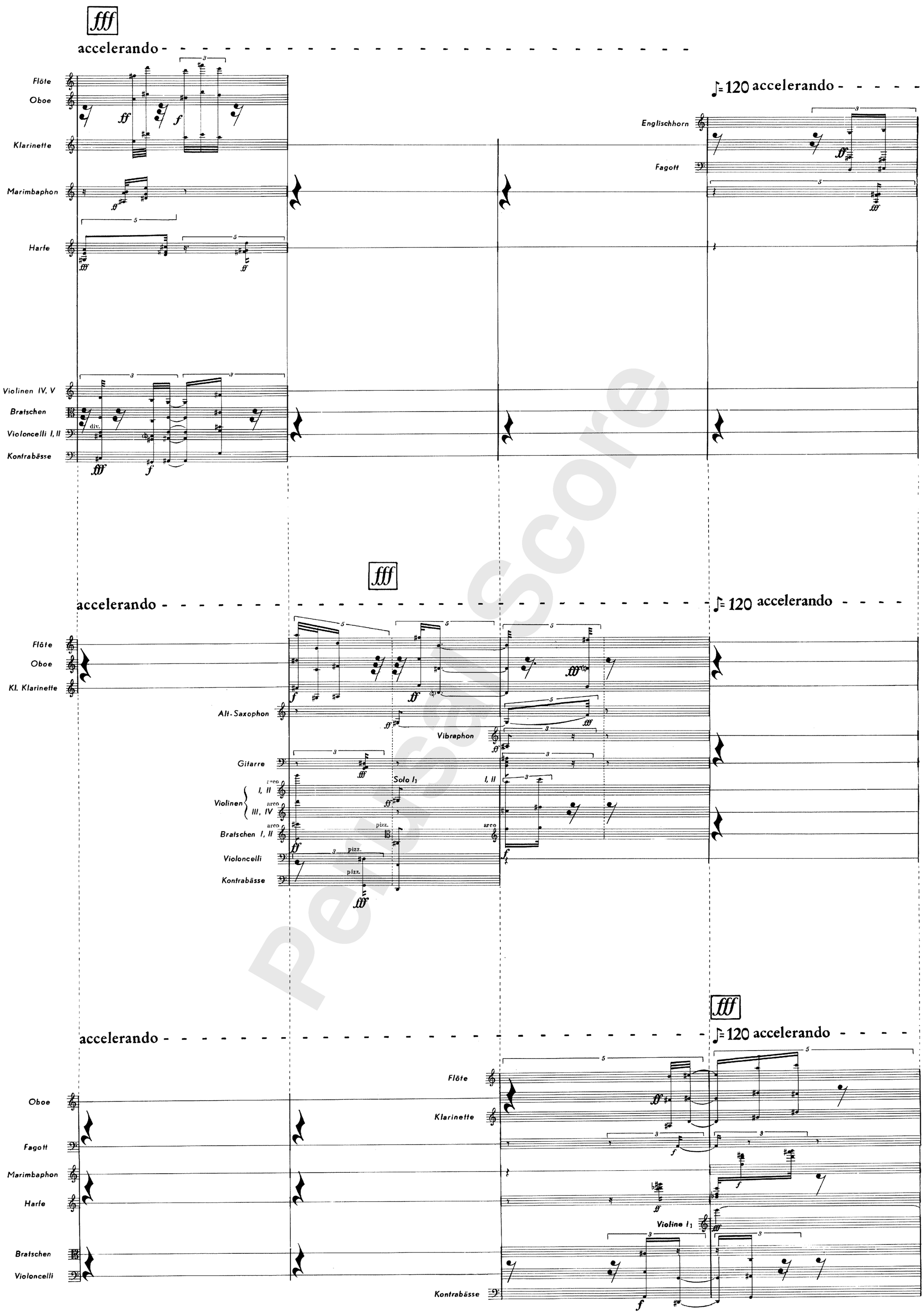

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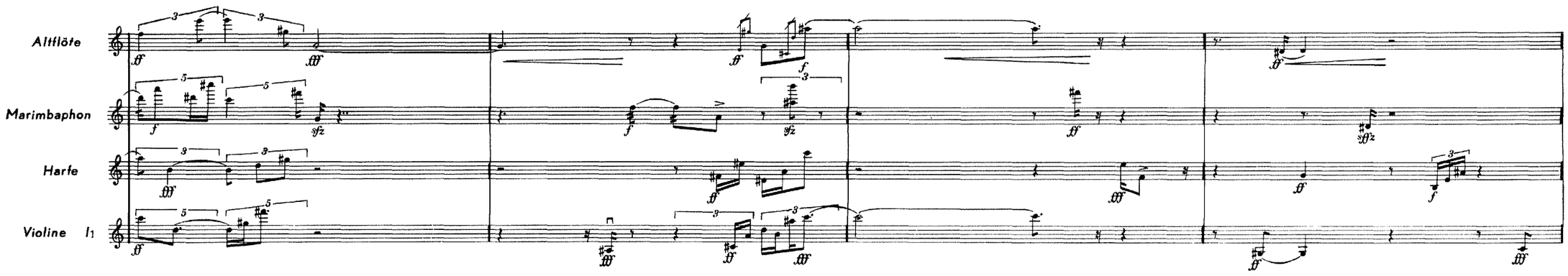
21

accelerando - - -



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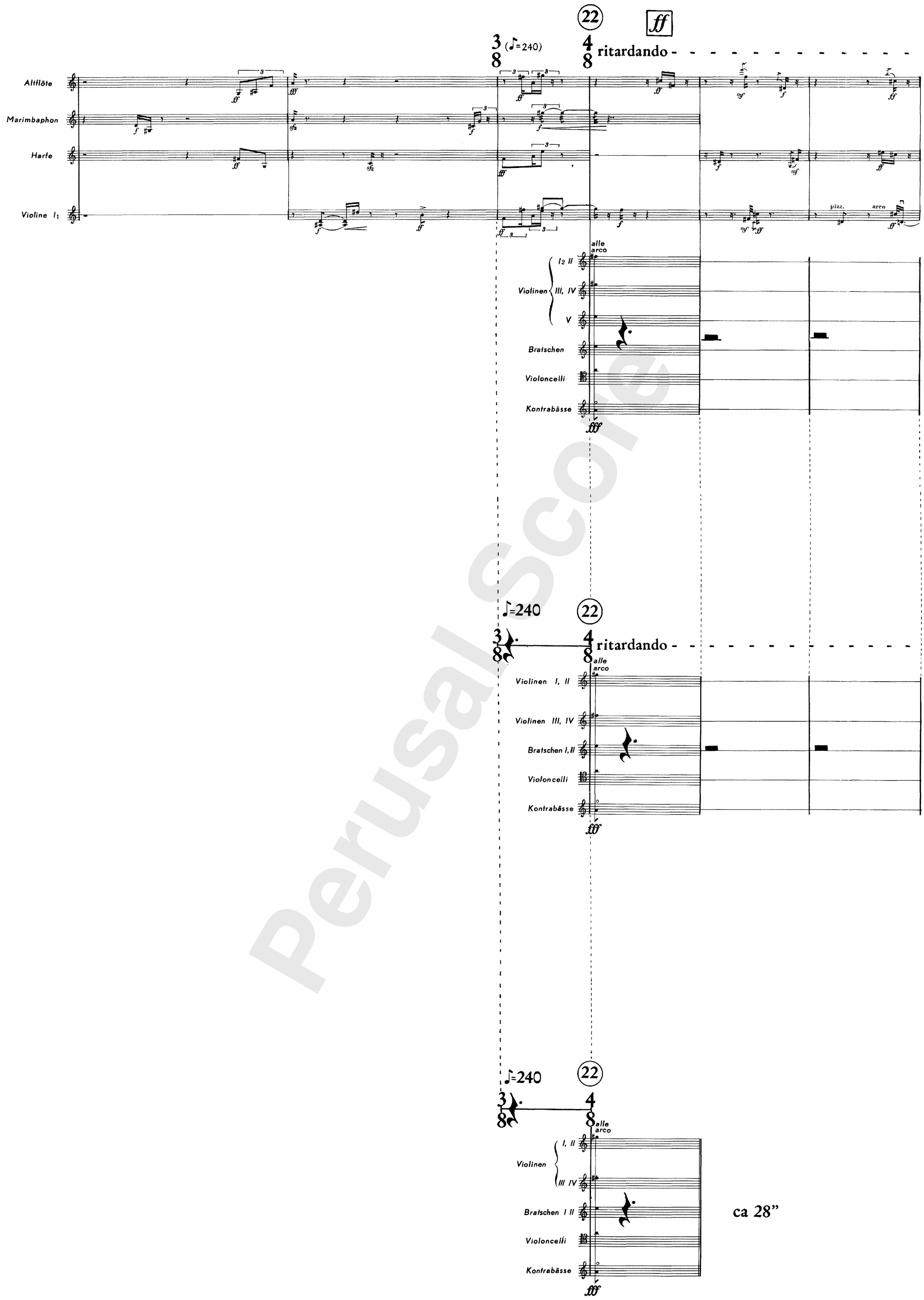

ca 28"

Perusal Score

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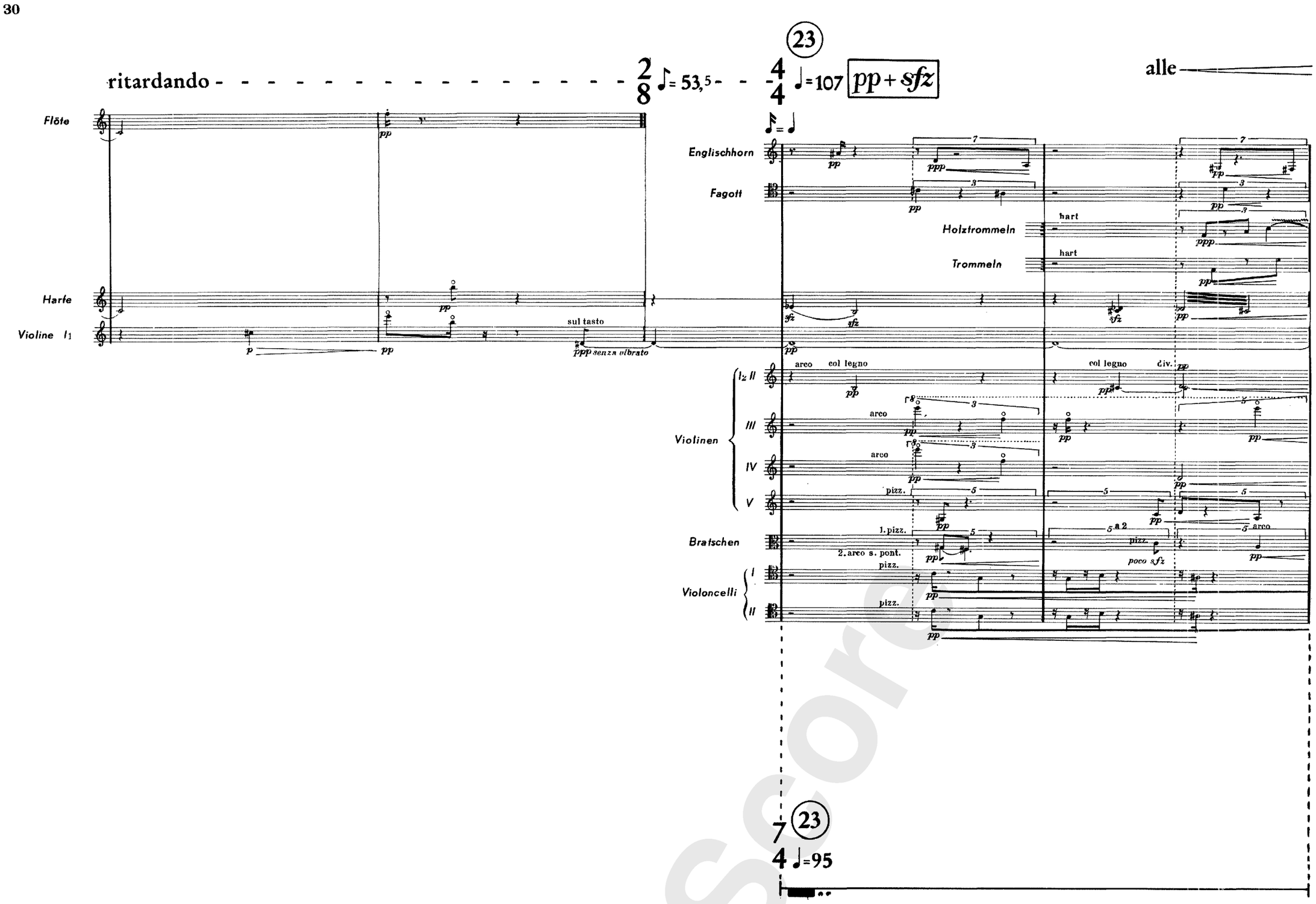
ritardando - - -



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4
4

♩=120

(<und> sehr deutlich)

24

Englischhorn
Fagott
Holztrommeln
Trommeln
Harfe
Violinen I₁ I₂ II III IV V
Bratschen
Violoncelli

ca 7½"

24 pp+sfz (<und> sehr deutlich)

2/4 (♩=95)

25 6/4 ♩=120

Flöten
Kl. Klarinette
Alt-Saxophon
Trommeln
Vibraphon
Gitarre
Violinen I, II
Bratschen I, II

26 molto ritardando - - - - -

6/4 (♩=120) pp+sfz 4/4

Hörner 2. 3.
Posaune
Trommeln
Klavier
Violoncelli
Kontrabässe

24

5/4 ♩=101

3/8

25 5/4

pp+poco sfz (<und> sehr deutlich)

3/8

Englischh.
Klarin.
Baßklarinette
Fagott
Hörner 1. 2. 3.
Posaunen 1. 2.
Kontrabaß-Posaune
Harfe
Bratschen I II
Violoncelli I II
Kontrabässe I II

ca 4"

♩=120

4
4

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27

4/4 ♩=120 oder bis 31 1 Grad langsamer

6/4

Posaunen 1. 2.

Bratschen — Dämpfer — arco

Violoncelli I II — Dämpfer — arco

27

4/4 ♩=120 oder bis 31 1 Grad langsamer

6/4

pp+sfz

Hörner 2. 3.

Posaune 2.

Klavier

Bratschen I — Dämpfer

Violoncelli I II — arco Dämpfer

Kontrabässe — a 2

27

4/4 ♩=120 oder bis 31 1 Grad langsamer

6/4

Harfe

Violinen I II III, IV — pizz.

Bratschen — a 2 — pizz

Violoncelli I II — pizz.

pp

Kontrabässe I II — pizz. — arco

Perusal Score

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28 ♩=113,5 — crescendo — ♩=80

Trompete 1.
Trompete 2.
Posaunen 1. 2.
Violinen I II III
Bratschen
Violoncelli I II
Kontrabässe

alle pp — div. — Dämpfer — arco — alle Dpf. ab

28 ♩=113,5 — crescendo — sfz

Bariton-Saxophon
Fagott
Hörner 2. 3.
Trompeten 1. 2.
Posaunen
Klavier
Gitarre
Violinen I, II III
Bratschen
Violoncelli I II
Kontrabässe

1. Pos. Pedalton evtl. mit Klav. verdoppeln — 1. Pos. — Dämpfer — Dpf. ab — sul pont. — pizz. — a2 arco — Saite herunter stimmen

28 ♩=90 (♩=90) — pp — tutti sfz — pp

Fagott
Horn 2.
Horn 3.
Posaunen 1. 2.
Kontrabaß-Posaune
Harfe
Violoncelli 1. 2.
Kontrabässe 1. 2.

eingeklammerte Noten gelten, wenn 1. Posaune kein Quartventil hat — Dämpfer (hell) — legato — bispigl. — Dpf. ab

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29 — 5/8 (♪=160) — f — 6/8 — 30

Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Horn 1.
Almglocken
Holztrommeln
Trommeln
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violinen I, II, III, IV, V
Bratschen
Violoncelli I, II

ca 3"

29 — 3/4 (♩=113,5) — 2/4 ♩=63,5 — 30 — 2/4 (♩=63,5) — 1/4 — 31 — 4/4 ♩=85

Bariton-Saxophon
Fagott
Gitarre
Violoncelli
Almglocken
Holztrommeln
Trommeln
Klavier
Kontrabässe

pp — ff

Fagott
Hörner 2., 3.
Posaunen 1. 2.
Trommeln
Harfe
Violoncelli I, II
Kontrabässe I, II

ca $7\frac{1}{2}$"

Perusal Score

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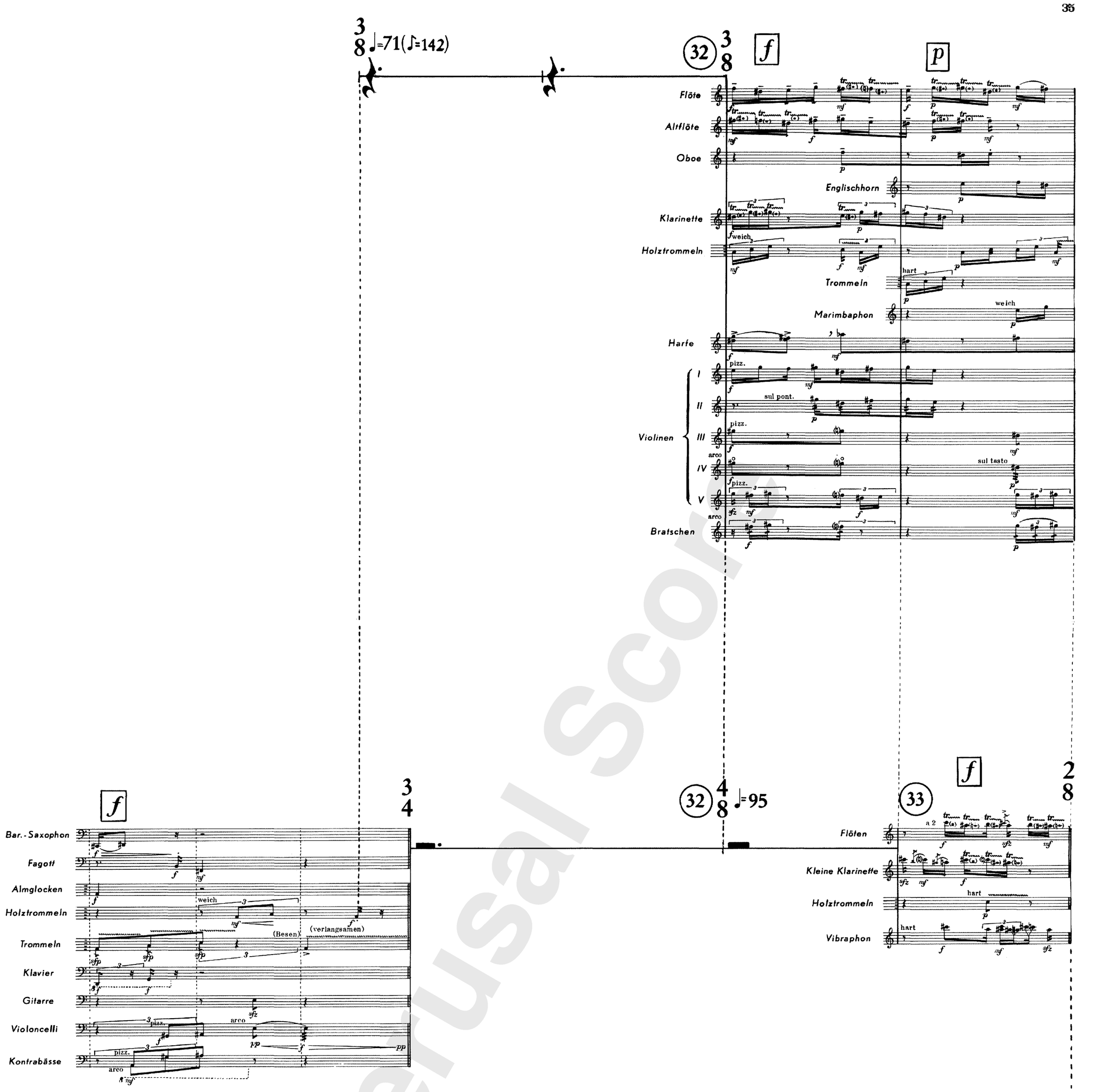

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Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Holztrommeln
Trommeln
Marimbaphon
Harfe
Violinen I II III IV V
Bratschen

ca $\frac{1}{2}$"

36 — 2/4 ♩=63,5

Trommeln
Marimbaphon
Harfe
Violine I1
Violine I2
Violine II
Violine III
Violine IV
Violine V
Bratschen I II
Violoncelli I II

3/16 — 2/4 — 37 — 3/16

f = gleichzeitig Rand und Fell

34 — 2/8 (♩=95) — 9/16 ♩=101 (♪=135) — 35 — 7/16

36 — 5/16 subito ♩=71 (♪=142) — 1/4

Kleine Klarinette
Trommeln
Vibraphon
Gitarre
Violinen I II III IV
Bratschen I II
Violoncelli 1. 2.

ca $11\frac{1}{2}$"

34 — 2/8 ♩=95 — 2/4 ♩=90 — 3/16

Flöte
Oboe
Englischhorn
Klarinette
Almglocken
Holztrommeln
Trommeln
Marimbaphon
Harfe
Violinen I II III IV
Bratschen I II
Violoncelli

ca $2\frac{1}{2}$"

Dämpfer — Dpf. ab

tutti

37 — 3/4 ♩=67

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38 p

3/4 ♩=67

Marimbaphon

Violoncelli

a 2 pizz.

4/4

trem.

6/4 ♩=90

4/4 ♩=60

38 p

3/4 (♩=67)

Holztrommeln

weich

Trommeln

weich

Celesta

Harfe

4/4

Perusal Score

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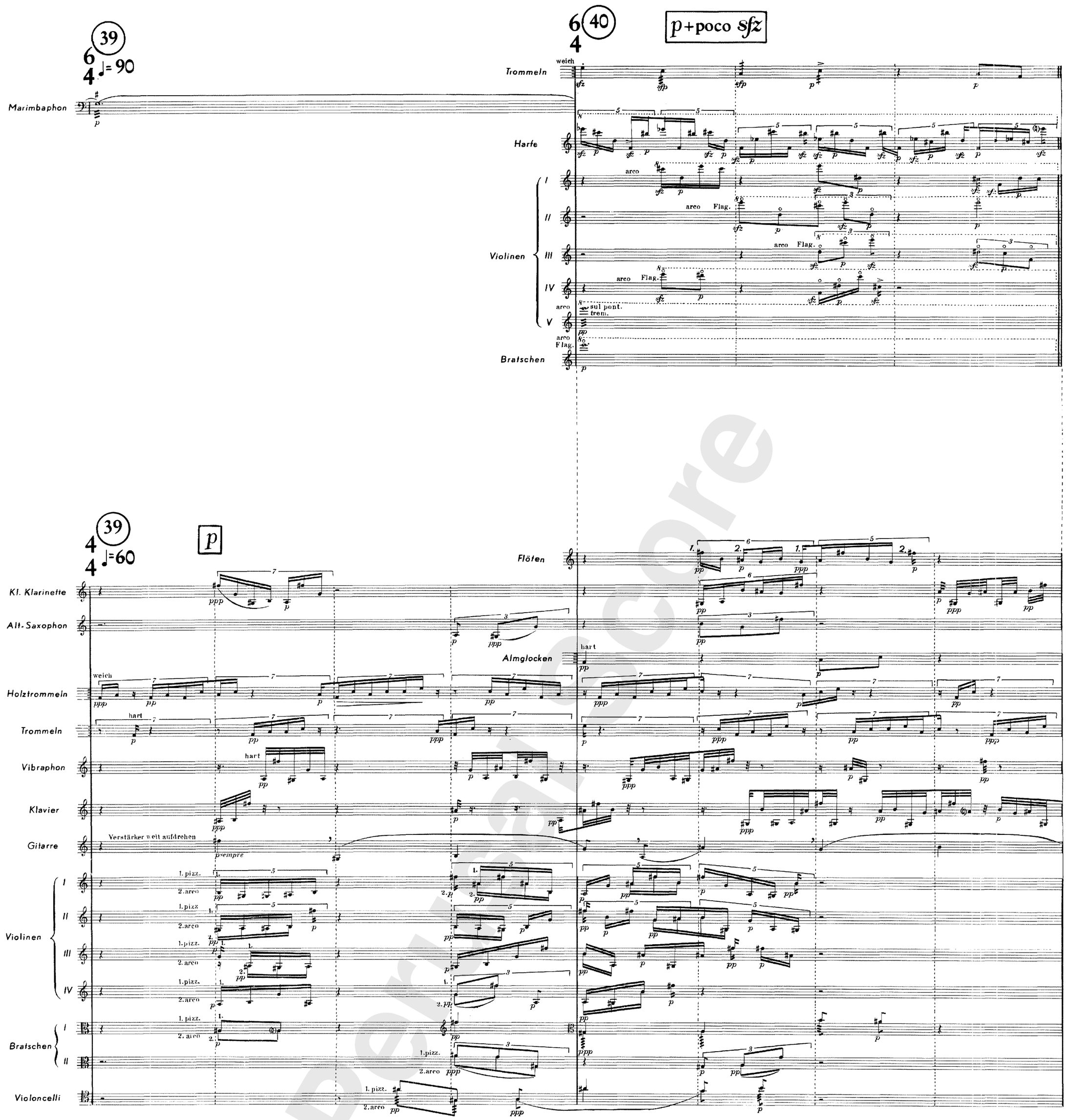

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3 ♩=107
4

ca 6"

subito
♩=80

Flöte 1.
Klarinette
Alt-Saxophon
Almglocken
Holztrommeln
Trommeln
Vibraphon
Klavier
Gitarre
Violinen I II III IV
Bratschen I II
Violoncelli

arco a 2
1. pizz.
arco a 2

ca 9"

$\frac{2}{3}$

4
4 ♩=75,5

p+poco sfz

41

Trommeln
Harfe
Violinen I II III IV
Kontrabässe

weich
poco sfz
pizz.
arco sul pont.
arco s. pont.
arco a 2

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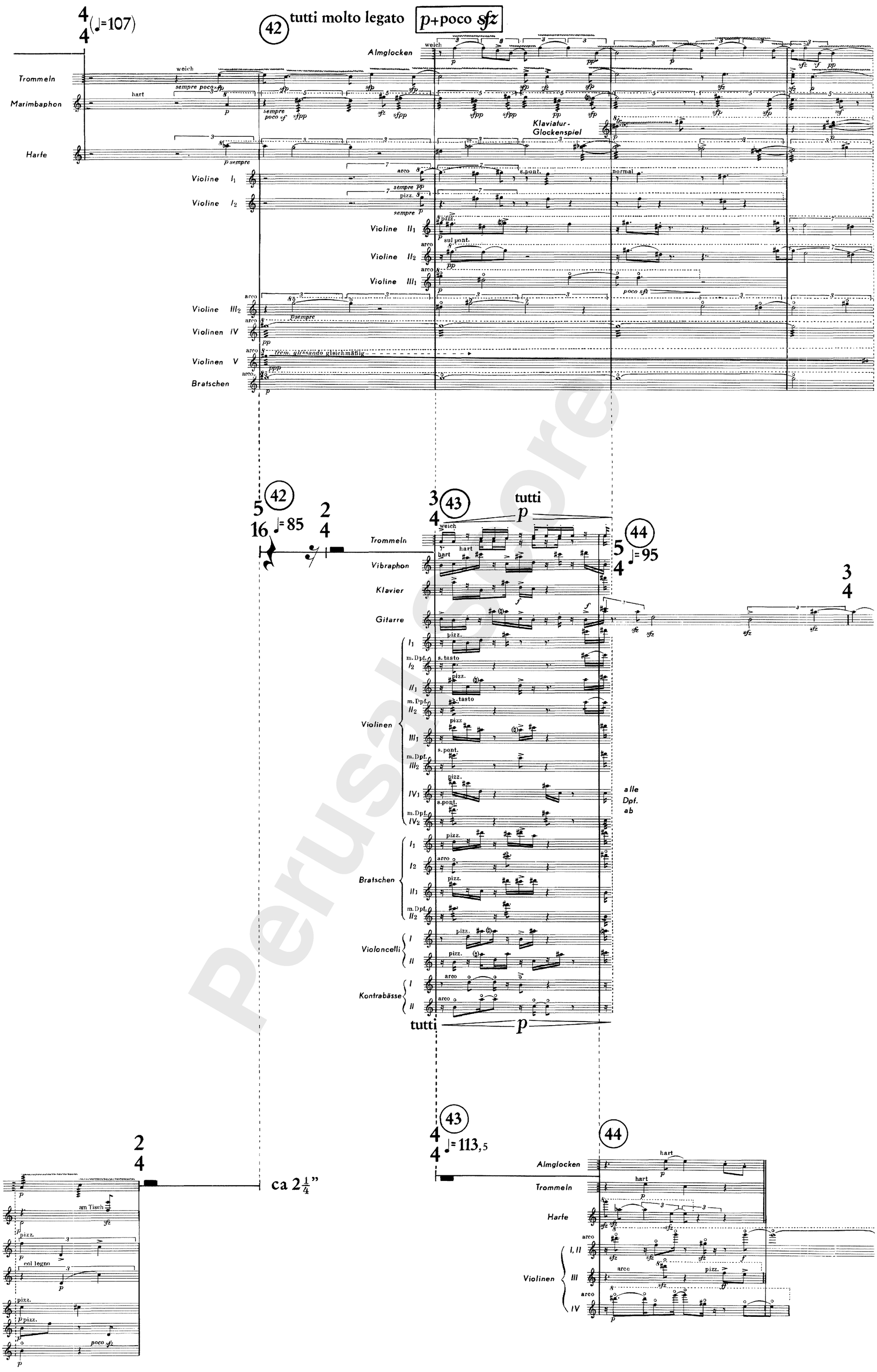

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Almglocken

Trommeln

Marimbaphon

Klaviatur-Glockenspiel

Harfe

ca 13"

Violinen II_1 II_2

Violinen III_2 IV V

Bratschen

45 p+poco sfz

4/4 (♩=95)

2/4

Almglocken

weich

pp

poco sfz

p

Trommeln

hart

mf

Gitarre

sfz

legato

p

Violinen I

pizz.

sempre poco sfz

sf

sfz

sfp

Violinen II

Violinen III

arco

flag.

poco sfz

Violinen IV

flaut.

Bratschen I, II

pp

f

3/8 (♩=67)

5/4 (4+1)

Violinen I, II

ca $5\frac{3}{4}$"

Perusal Score

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46 4/4 ♩=107

46 5/4 ♩=67

Kleine Klarinette

Trommeln

Gitarre

46 5/4 (♩=67) mf

Flöte

Oboe

Englischhorn

Klarinette

Baßklarinette

Fagott

Hörner 1. 2. 3.

Dämpfer

Trompeten 1. 2.

Dämpfer (hell)

Dämpfer (dunkel)

Posaune 1.

Dämpfer (hell)

Harfe

Violinen I

pizz.

Violinen II

arco

Violinen III IV

sul pont.

col legno

Bratschen I II

arco

Violoncelli I, II

pizz.

arco

Perusal Score

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47 4/4 (♩=107) mf

Hörner 1. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Violinen arco I II III IV V
Bratschen arco

Dämpfer (hell)
Dämpfer (dunkel)
Dämpfer (dunkel)
Dämpfer (dunkel)
Dpf. ab
Dpf. ab
Harfe
pizz.
arco
pizz.
f

48

47
Trommeln

48 4/4 ♩=107

47

48 4/4 ♩=107

Flöte
Oboe
Englischhorn
Klarinette
Baßklarinette
Fagott
Hörner 1. 2. 3.
Trompeten 1. 2.
Posaune 1.
Dpf. ab
Dpf. ab
Dpf. ab
hart
Marimbaphon
Celesta
Harfe
pizz.
arco
Violinen I II III IV
pizz.
arco
1. arco sul pont.
Bratschen I II
Violoncelli I, II

Perusal Score

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49 Synchron mit Orchester III

(♩=107)

Almglocken — schwere Eisenklöppel

Kleine Flöte

Altflöte

Marimbaphon

Kasten-Glockenspiel

Harfe

hart

4/4 ♩=107

Almglocken — schwere Eisenklöppel

49 ♩=71 tutti legato

Vibraphon — Motor langsam — weich — Tremolo sehr unregelmäßig

Violinen arco — I1, I2, II1, II2, III1, III2, IV2

col legno — arco — sul pont.

Bratschen I, II

Violoncelli

tutti diminuendo al *pp*

49 Synchron mit Orchester I

Oboe 1.

(♩=107)

Almglocken — schwere Eisenklöppel

Marimbaphon

Celesta

Harfe

Violinen I-IV — pizz. molto vibr.

Perusal Score

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♩ = 120 →

Kleine Flöte

Altflöte

Almglocken

Marimbaphon

Klaviatur-Glockenspiel

Harfe

legato

Almglocken

Vibraphon

Violinen arco

Bratschen I, II

Violoncelli

dim.

tutti *pp*

ca 12½"

fff

♩ = 120 →

Oboe

Englischhorn

Almglocken

Marimbaphon

Celesta

Harfe

Violinen I-IV

molto vibr. pizz.

molto vibr.

Violinen

div. pizz.

arco

Bratschen I, II

Violoncelli

Perusal Score

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50 ♩=120

51 ♩=113,5 ppp

Kleine Flöte — äußerst leise
Altflöte
Oboe
Klarinette — weich
Almglocken — (hart)
Metall — (weich)
Trommeln — hart — sempre mf
Marimba — sempre f
Klaviatur-Glockenspiel
Harfe
Violinen I, II, III, IV, V — arco, pizz., sul pont., arco sul pont.
Bratschen
Violoncelli — sempre pizz. — sempre sfz

Trommeln, Marimba, Celli, Harfe mf, f, sfz

51 ♩=127

52

Kleine Klarinette
Altsaxophon
Trompete 1 (Dämpfer hell) — hart — weich weiterwirbeln
Vibraphon (Motor schnell)
Violinen (alle) — pizz.
Violoncelli arco

ppp Trommeln, Marimba u. Celli mf, f, sfz

50 ♩=120

tutti legato

Kleine Flöte — äußerst leise
Oboe — äußerst leise
Englisch Horn
Klarinette
Almglocken
Bask. Trommel — Daumen übers Fell
Metall — (Hand)
Trommeln — hart — sempre mf
Marimba — sempre f
Celesta
Harfe
Violinen pizz. — I_1, I_2, II_1, II_2, III_1, III_2, IV — arco, gliss.
Bratschen I, II — I bleibt ppp — äußerst leise — I+II
Violoncelli — pizz. — sempre sfz

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♩=120

Kleine Flöte

Trommeln

Marimbaphon

ca $2\frac{1}{4}$"

Violinen V

Violoncelli

pizz.

sempre sfz

arco

fp

Kl. Klarinette

Alt-Saxophon

Trompete

Vibraphon

Dpt. ab

Violoncelli

7/8

5/8 ♩=90

2/4

Kleine Flöte

Oboe

Klarinette

Almglocken

Bask. Trommel

Daumen übers Fell

Trommeln

Marimbaphon

Celesta

Harfe

ca $4\frac{1}{3}$"

Violinen I1 I2 II1 II2 III1 III2 IV

pizz.

arco

sul pont.

gliss.

Bratschen I, II

Violoncelli

sempre sfz

53 7/8 ♩=80 (78,75)

53 4/4 (♩=90)

Kleine Klarinette

Alt-Saxophon

Bariton-Saxophon

Fagott

Posaunen 1. 2.

Dämpfer (dunkel)

Klavier

Gitarre

Verstärker gleichmäßig öffnen oder

Bratschen I II

pizz.

arco

Violoncelli

a 2 pizz.

arco

Kontrabässe

a 2 pizz.

arco

6/4

♩=85

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54 7/8 (♪=157,5)

Kleine Flöte
Altflöte
Oboe
Englischhorn
Trommeln
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violinen I
Violinen II–V
Bratschen
Violoncelli

55 4/4 ♩=85

ppp (außer Celli, Violinen, Harfe)

ppp (außer Gitarre) (♩=90)

Bar.-Saxophon
Fagott
Hörner 1. 2. 3.
Posaunen 1. 2.
Klavier
Gitarre
Violoncelli
Kontrabässe

Verstärker drosseln

Verstärker allmählich öffnen

tutti

ca 1½"

Dpf. ab

54 6/4 ♩=85

55 tutti

Kleine Flöte
Klarinette
Baßklarinette
Posaune 2.
Almglocken
Marimbaphon
Celesta
Harfe
Violinen I II III IV
Bratschen I, II
Violoncelli

Dämpfer (dunkel)

U. E. 13010 LW

Perusal Score

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56 — 2/4 ♩=85 — 4/4 ♩=101 — 3/8 (♪=142)

Kleine Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Trompeten 1. 2.
Almglocken 2 Spieler 1. 2.
Metall
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violinen I1 I2 II1 II2 III1 III2 IV V
Bratschen

wenn möglich Spitzdämpfer langsam hinaus-schieben
Dämpfer (dunkel)
Dämpfer ab
Almglocken hängen zwischen den 2 Spielern
hart
weich
pizz.
arco
am Steg
div.
normal
glissando

56 — 3/4 ♩=75,5

57 — Almglocken hängen zwischen 2 Spielern

Almglocken 2 Spieler
Klavier
Gitarre Verstärker ganz geöffnet

56 — 2/4 — 3/4 ♩=75,5

57

Oboe
Englischhorn
Trompete 1.
Almglocken 2 Spieler (wie Orchester I+II)
Marimbaphon
Harfe (evtl. mit Celesta)
Violinen arco I, II III, IV
Bratschen I, II
Violoncello

Dämpfer (hell)
Dämpfer gliss.
Dpf. ab

5/8 (♩=120)

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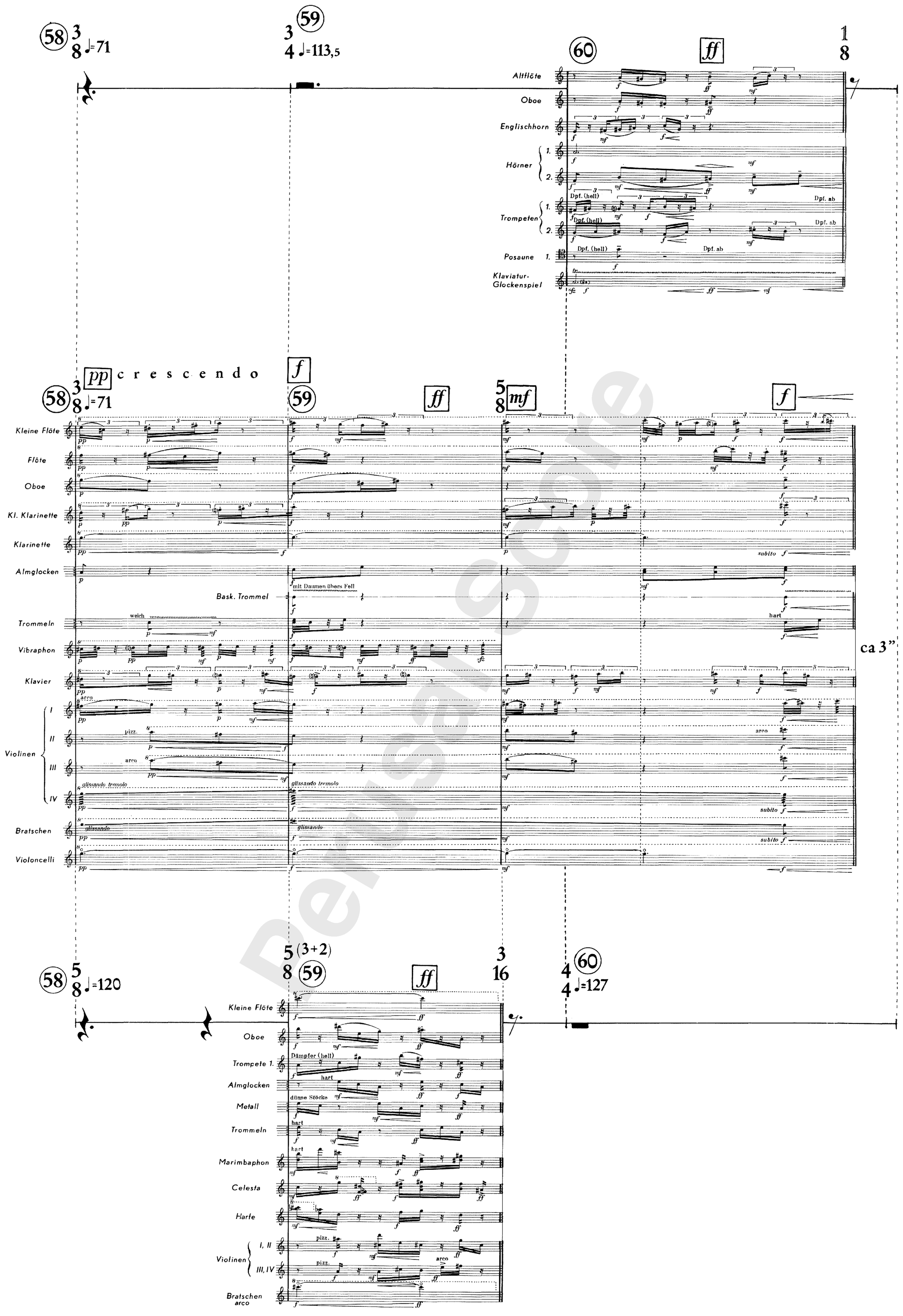

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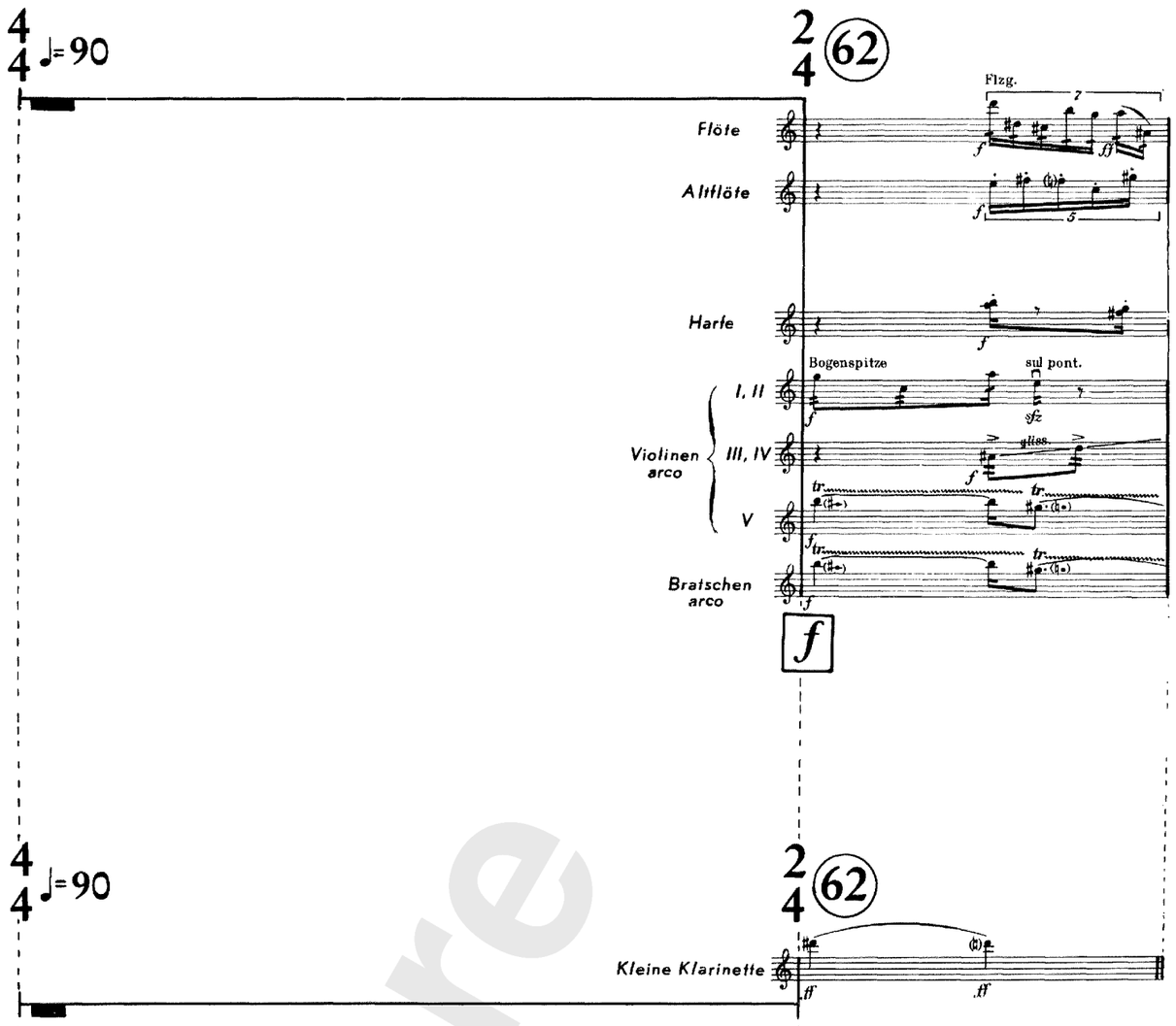
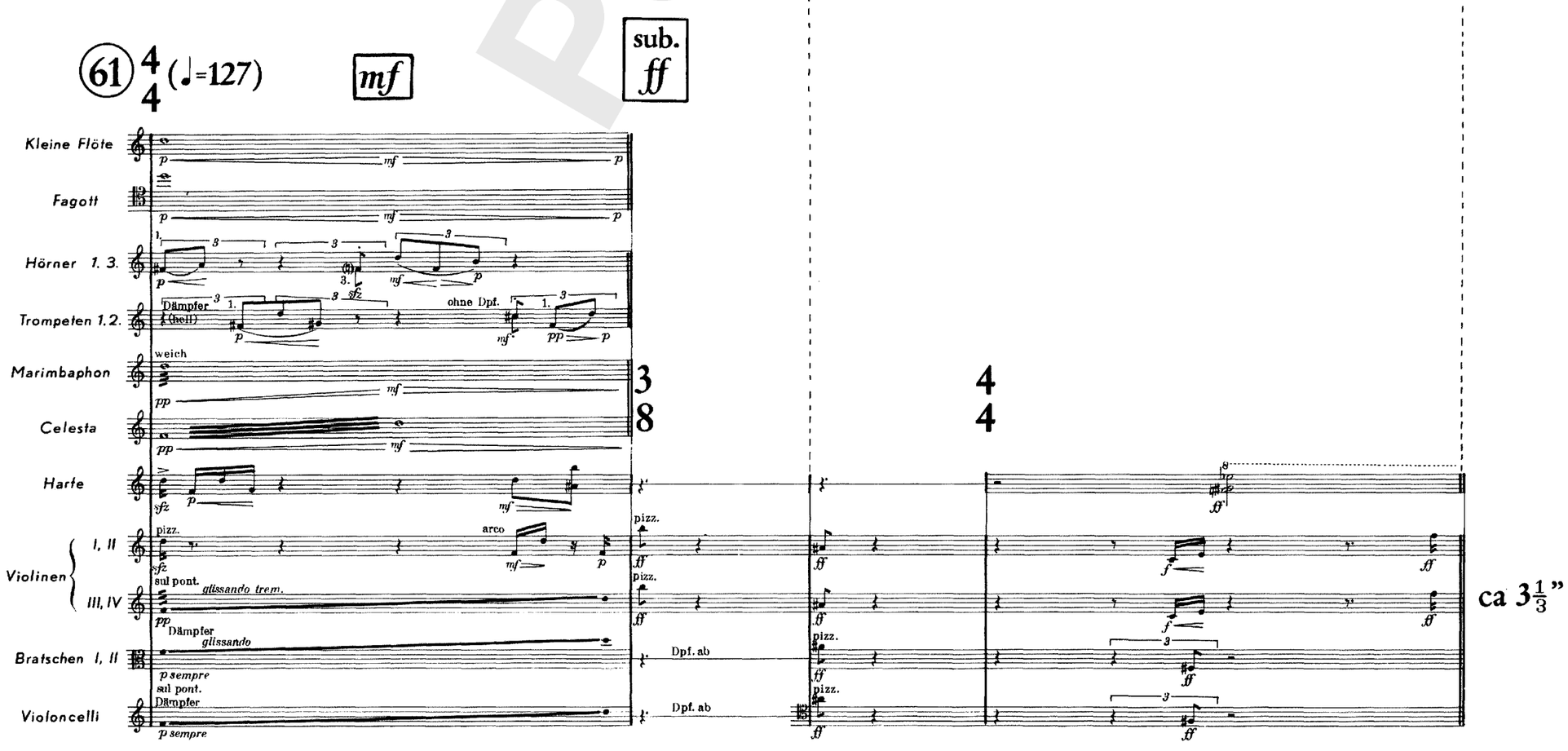
ca $2\frac{1}{2}$"





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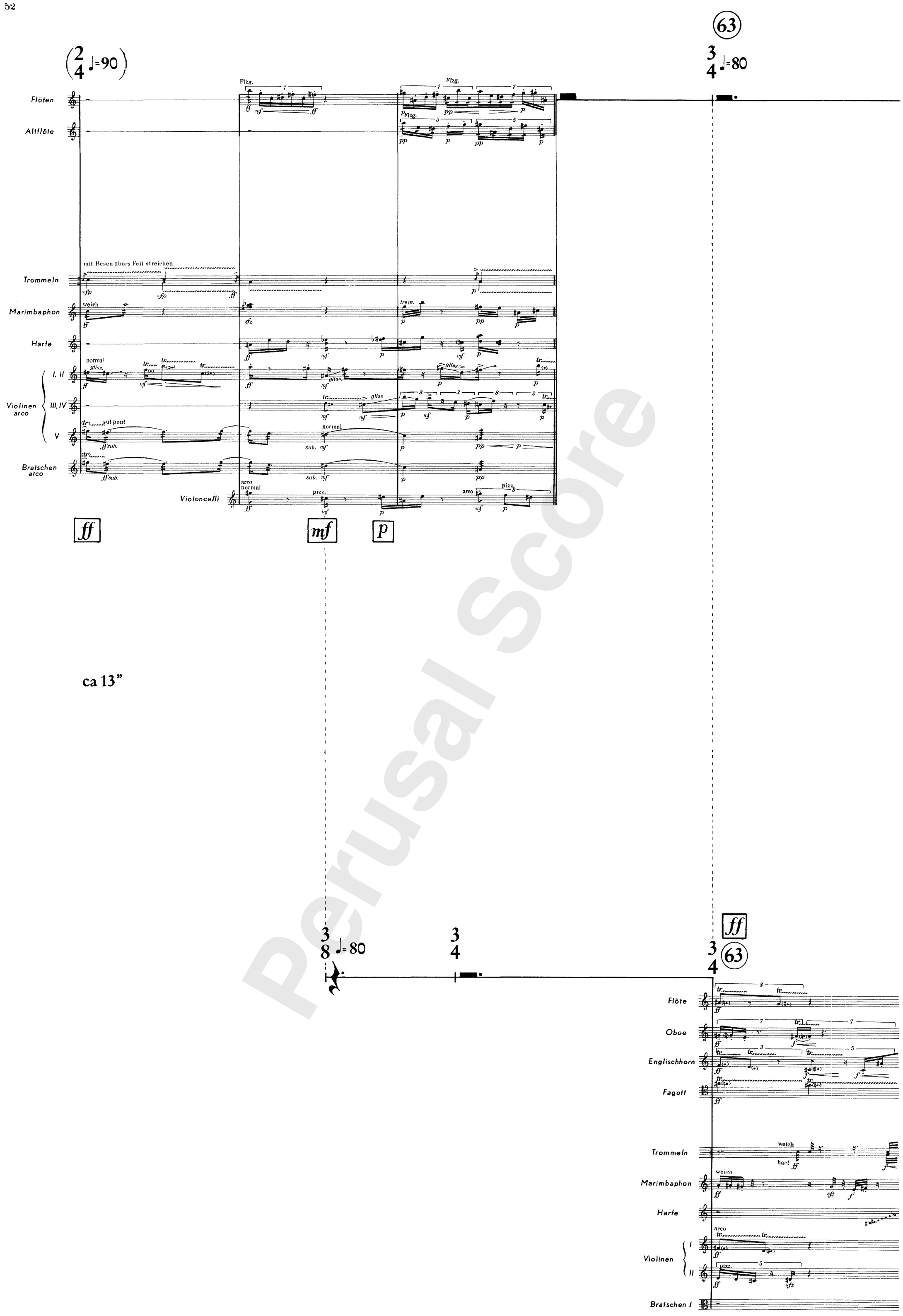

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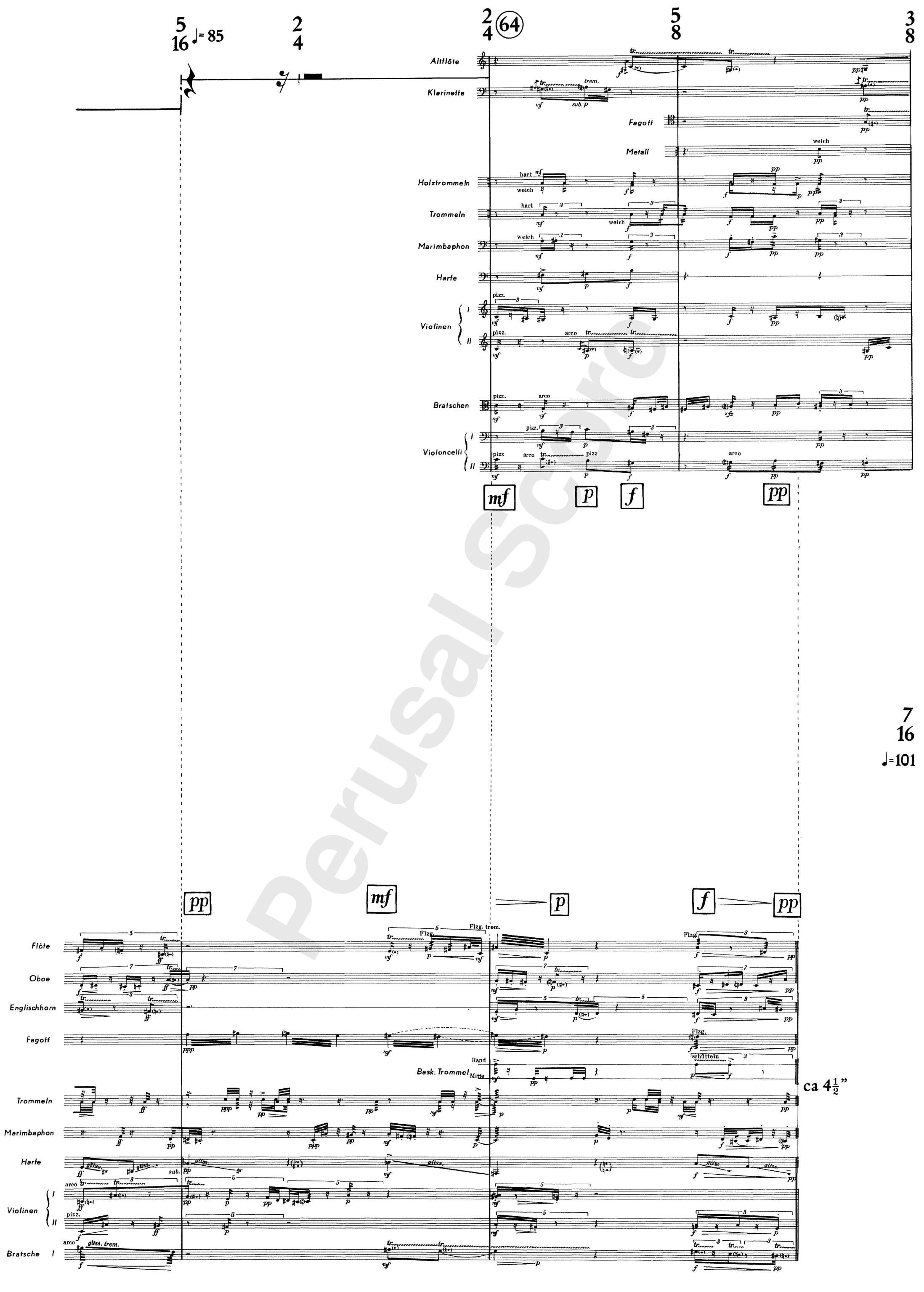

Perusal Score

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Altflöte
Klarinette
Fagott
Metall
Holztrommeln
Trommeln
Marimbaphon
Harfe
Violinen I II
Bratschen
Violoncelli I II

sub. ff — ppp — ff

ca 5"

Alt-Saxophon
Bar.-Saxophon
Fagott
Trommeln
Gitarre
Violoncelli I II
Kontrabässe

ca $2\frac{1}{4}$"

Oboe
Trommeln
Harfe
Violinen I II
Bratschen I II

Perusalscore

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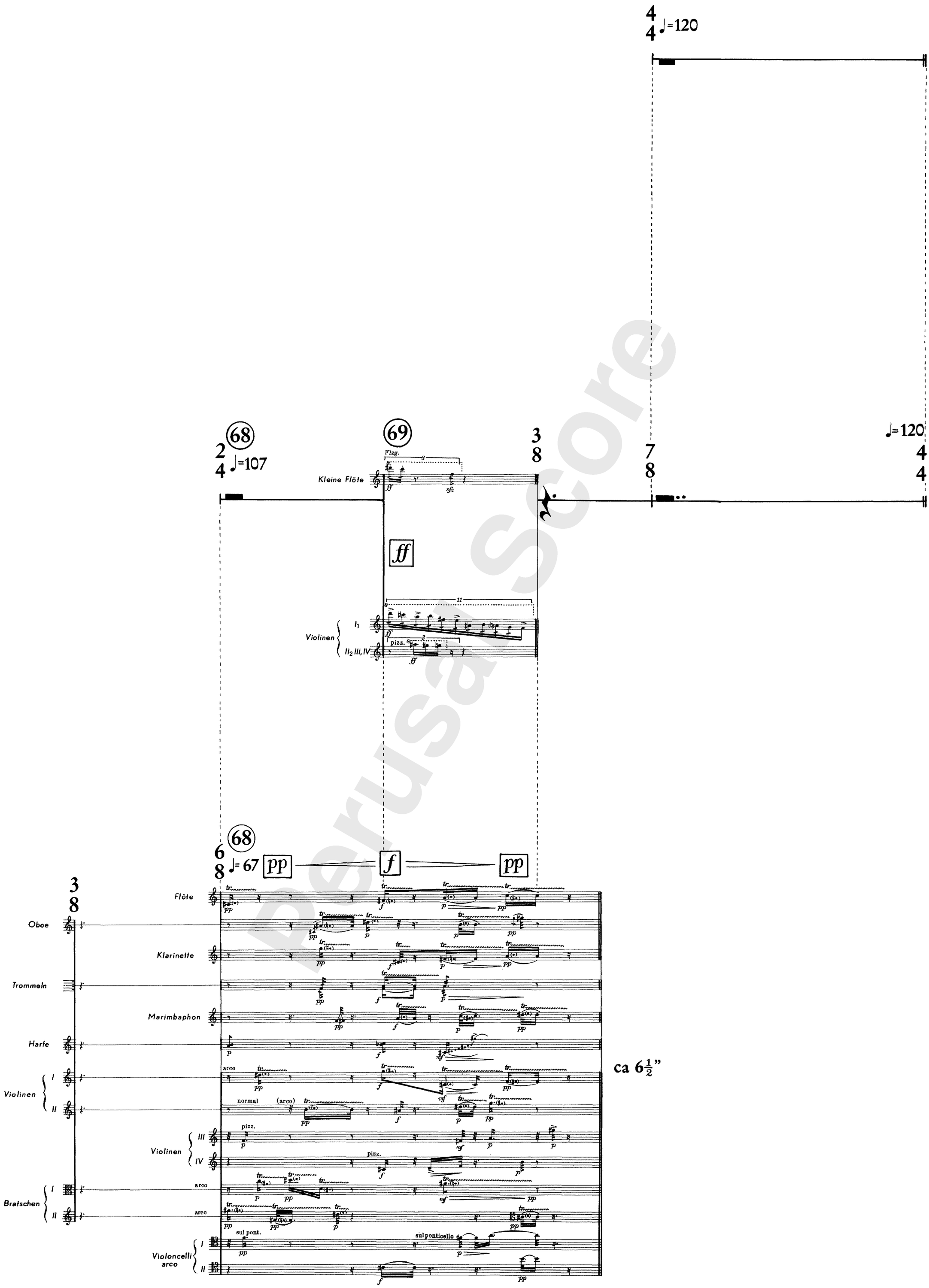

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70 ff

Flöte — Flzg. — ff

Altflöte — Flzg. — ff

Trommeln — weich — sfp — tr. — p — f

Harfe — ff

Violinen arco — I, II — mit Dpf. — tr. — f — sul pont. — p

III, IV — mit Dpf. — f — sul pont. — ff — p

V — mit Dpf. — gliss. — f — tr. — gliss. — p

alle Dpf. ab

71 — 4/8 ♪= 240 ritardando - - - - - - - - - - - - - - - - - - ♪= 60 accelerando - -

ff — mf — p

4/4 ♩=120

71 — 4/8 ♪= 240 ritardando - - - - - - - - - - - - - - - - - ♪=60

Trommeln — weich — sfz — f — tr. — p

ca 44"

71 — 4/8 ♪= 240 ritardando - - - - - - - - - - - - - - - - - ♪= 60 accelerando - -

Trommeln — weich — mf — p

Violoncello I_1 — Solo — pizz. — sfz

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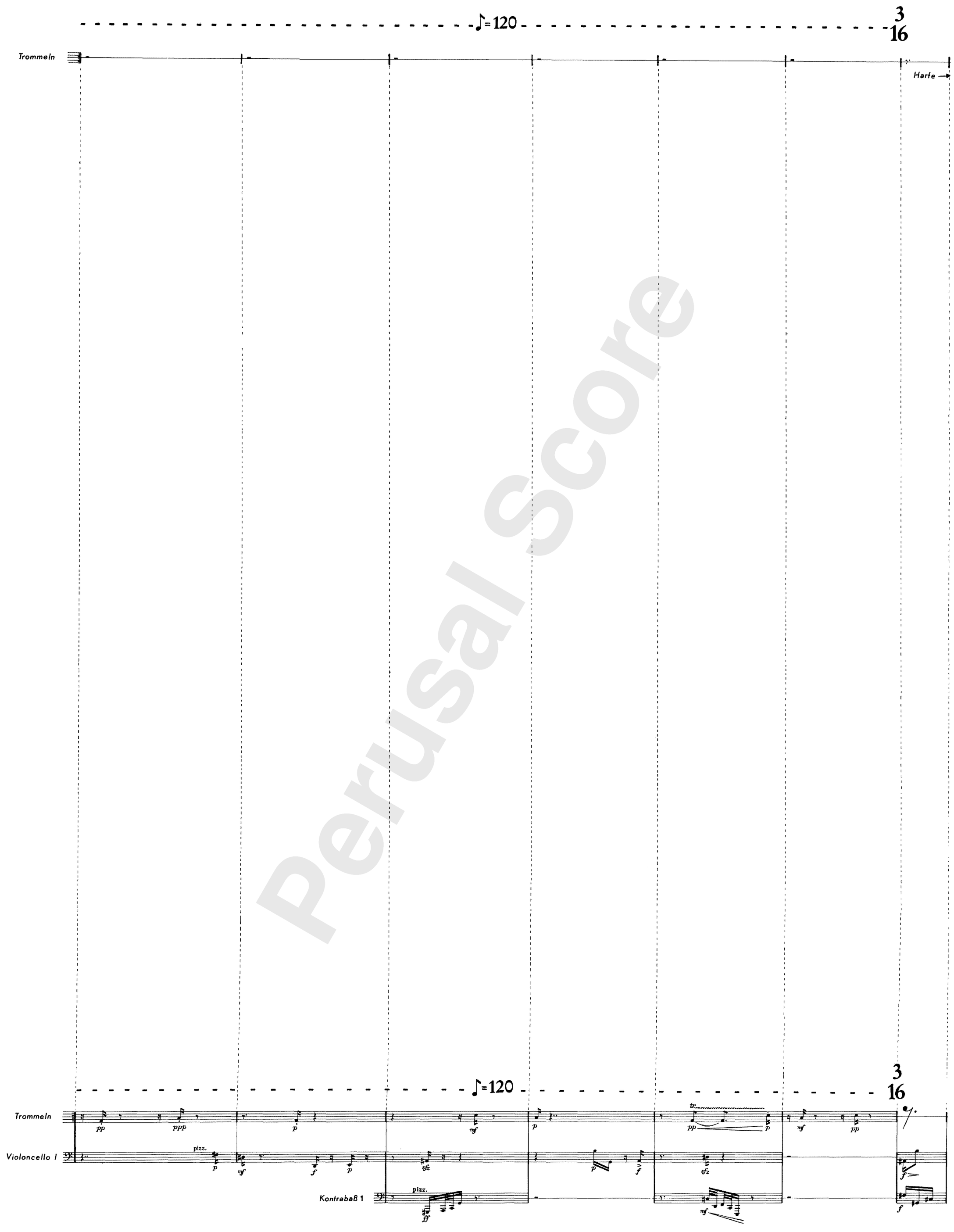

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73

4/8 ritardando

Marimbaphon

Harfe

73

4/8 ritardando

immer sehr dicht

genau im Rhythmus

Trommeln

Tremolo regelmäßig verlangsamen

etc.

Marimbaphon

Tremolo regelmäßig verlangsamen

Celesta

Harfe

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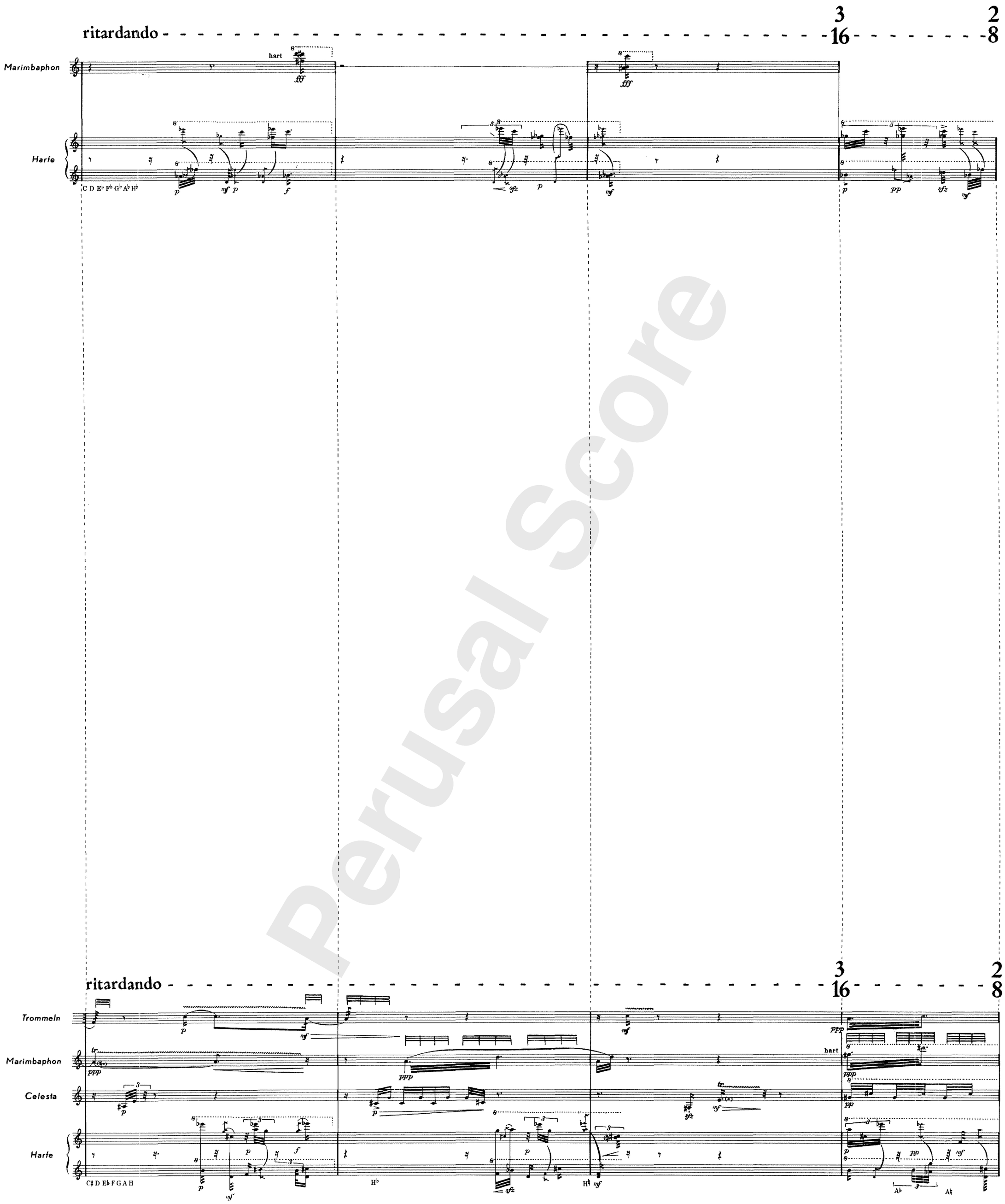

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tutti *ff* e staccato

74 2/8 ♪= 60 accelerando - - -

ca 30"

langsamer

♪=120 ritardando - - ♪=ca 60 accelerando - - - - -

3/16 5/16 (76)

Holztrommeln — weich

Trommeln — weich

(75) ♪=60

Gitarre — Verstärker drosseln — Verstärker allmählich öffnen

ca 13"

(76)

5/16 ♪=ca 60 accelerando - -

(Orchester II folgen)

Trommeln

Marimbaphon — weich

Harfe

Violoncello I. — pizz.

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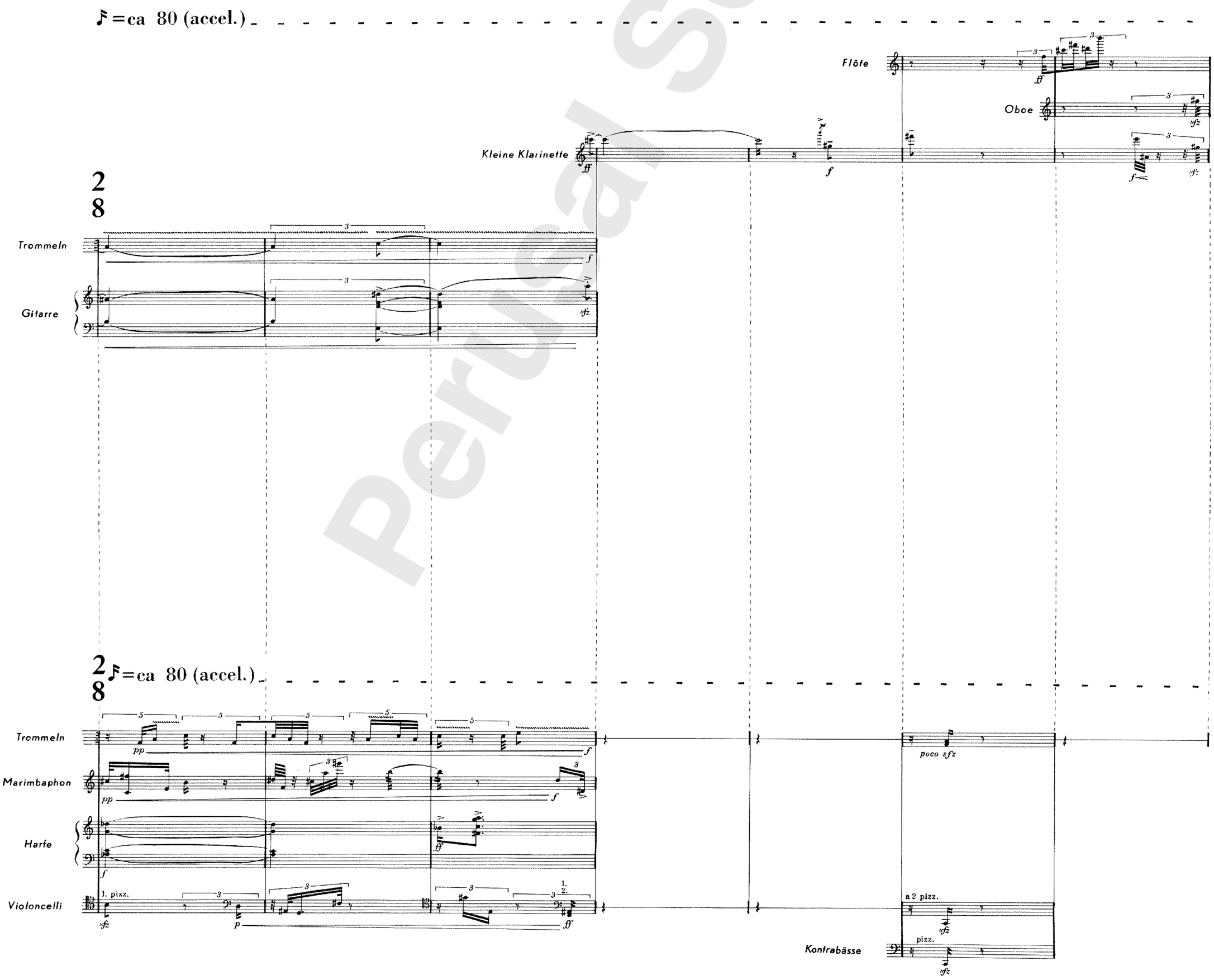

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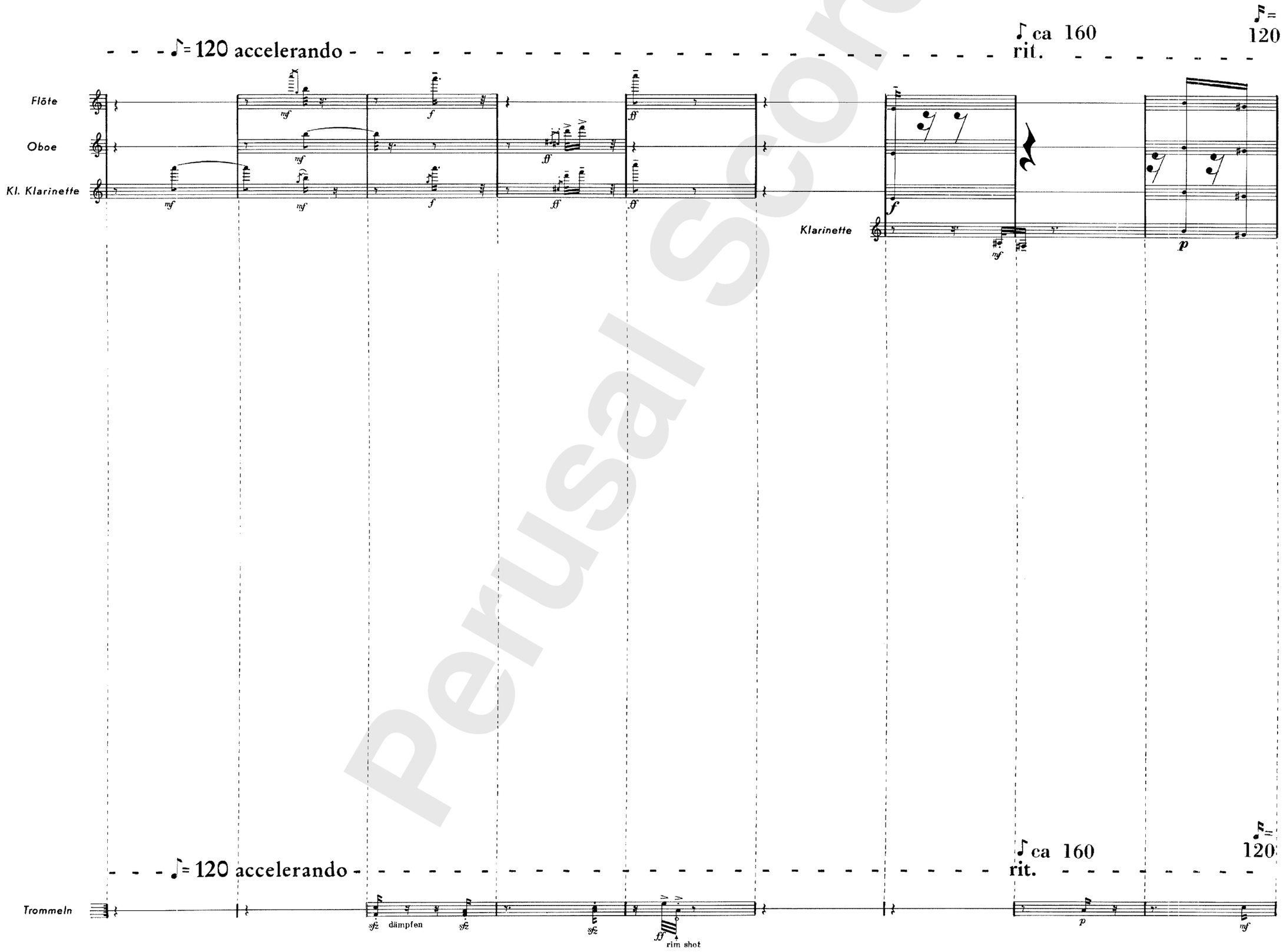

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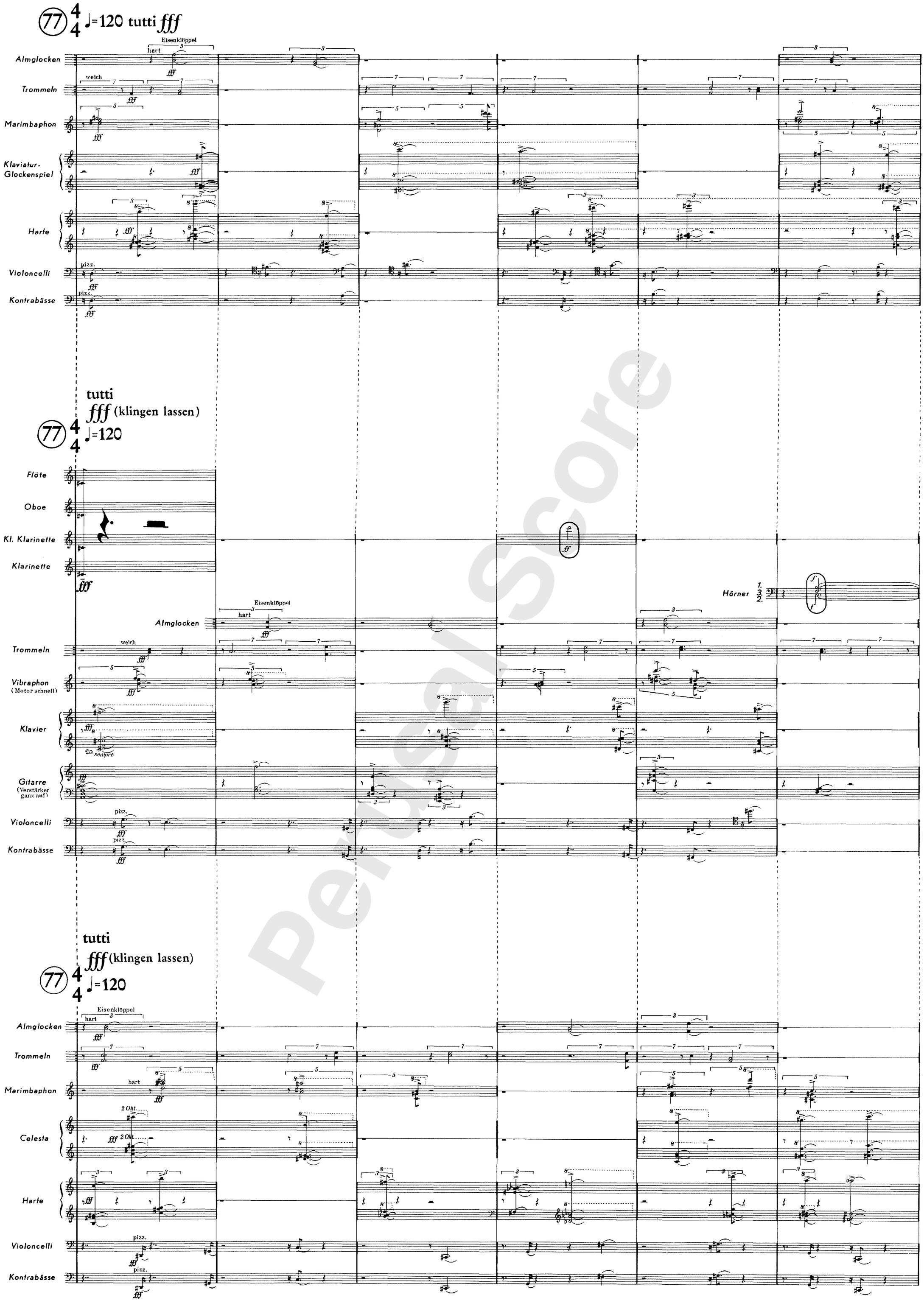
Alle Töne klingen lassen; obere Akkordtöne betont.



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fff

Almglocken
Trommeln
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violoncelli
Kontrabässe

pizz.

fff

Kl. Klarinette

f

Hörner 1. 3. 2.

mf

Trompete 1.

Dämpfer (hell)

p

Almglocken
Trommeln
Vibraphon
Klavier
Gitarre
Violoncelli
Kontrabässe

pizz.

fff

Almglocken
Trommeln
Marimbaphon
Celesta
Harfe
Violoncelli
Kontrabässe

pizz.

Perusal Score

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78 — 2/4 ♩= 85 — 79 — 4/4 ♩= 90 — 80 — 2/4

Almglocken
Trommeln
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violoncelli

tutti fff

Violinen alle arco: I, II; III; IV; V

78 — 2/4 ♩= 67 — 5/16 — 79 fff — 3/4 (♩= 67) — 80 — 5/8 ♩= 75,5 — 5/8

Flöten 1. 2.
Oboe
Kleine Klarinette
Fagott
Alt-Saxophon
Bariton-Saxophon
Hörner 1. 3.; 2.
Trompeten 1. 2.
Dämpfer langsam herausnehmen
Dämpfer (hell)
Dpf. ab
Posaune
Baß-Posaune
Trommeln
Vibraphon
Klavier
Gitarre
Violoncelli
Kontrabässe

78 — fff — 2/4 ♩= 85

Oboe
Klarinette
Baßklarinette
Kleine Flöte
Fagott
Hörner 1. 2.
Trompeten 1.; 2.
Dämpfer (hell)
Posaune 1.
Dpf. ab

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fff 82 83 84

2/8 ♩=71 ♩=80 ♩=113,5

3/8 ♩=75,5

Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Hörner 1. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Tuba
Metall
Holztrommeln
Kl. Trommel mit Saiten
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violinen I, II
Violinen III, IV
Bratschen
Violoncelli
Kontrabässe

hart
arco
pizz.

ca 5"

fff 81

3/8 ♩=75,5 4/8 3/8

Flöte 2.
Altsaxophon
Oboe
Kleine Klarinette
Fagott
Bar.-Saxophon
Hörner 1. 2.3.
Trompeten 1. 2.
1. Posaune
2. Baß-Posaune

ca 11"

86

3/4 ♩=107 ritardando - - - - - - ♪=107

Flöte
Oboe
Klarin.

ppp p pp

fff 85

2/4 ♩=101

3/16

subito pp

Hörner
Trompeten 2. Dpf. (hell)
Posaunen 1. 2.
Harfe
Violinen I, II III, IV
Bratschen I, II
Violoncelli
Kontrabässe

ohne Dpf. 1.
Dämpfer (hell)
pizz.

Oboe
Baßklarinette
Fagott
Horn 2.
Trompete 2.

ca $2\frac{1}{3}$"

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ppp

87

♩= 63,5

Hörner

Trompete 2.
Dämpfer dunkel

Dpf. ab

Posaune 1.

Trommeln

weich

Klaviatur-
Glockenspiel

Harfe

Violinen I

Violinen II

pizz.

Bratschen

Violoncelli I

div. pizz.

arco

a 2 arco

Violoncelli II

a tempo
♩= 107

Flöte

Oboe

Klarinette

Hörner 1. 2. 3.

Dämpfer

Trompeten 1. 2.

Dämpfer (hell)

Posaune 1. 2.

Kontrabaß-Posaune

87

♩= 95

Celesta

Harfe

Perusal Score

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ppp

Hörner 1. 2.
Trompeten 1.2.
Posaune
Metall
Trommeln
Klaviatur-Glockenspiel
Violoncelli I

1. m. Dpf. (dunkel)
2. (o. Dpf.)
1. Dpf. ab
hart
Stöcke
Kl. Trommel mit Saiten

88 ♩=67

mf 89

Hörner 1. 2. 3.
Trompeten 1.2.
Dämpfer dunkel
Posaune
Baß-Posaune
Kleine Trommel mit Saiten
Klavier
Gitarre
Violinen I, II III, IV
Bratschen I, II
Violoncelli
Kontrabässe
alle Dpf. ab

88 tutti ppp (pizz.-Töne den Bläsern angleichen)

(♩=95)

mf

Hörner Dämpfer 1. 2. 3.
Dpf. (hell)
Trompeten 1. 2.
Dämpfer (hell)
Posaunen 1. 2.
Kontrabaß-Posaune
Dämpfer
Kl. Trommel mit Saiten
Celesta
Harfe
Violinen I II
Bratschen
Violoncelli
Kontrabässe
ppp (so laut wie Blech)

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90 — 4/8 ♩=75,5 — mf

Flöte — p
Englischhorn — pp
Horn 1. — mf
Trompete 1. — mf
Tuba — p — hart
Metall — Trommeln — p
Kl. Trommel mit Saiten — mf — pp
Klaviatur-Glockenspiel — p — mf

ca 6½"

90 — 4/8 ♩=75,5 — 2/4 ♩=101 — 91 — 2/4

Kl. Klarinette — ff — sub.p
Kl. Trommel mit Saiten — p — mf — pp
Dämpfer ab
Baßposaune — pp — Trommeln — p
Klavier — sfz
Gitarre — mf
Violoncello 1. — pizz. — mf
Kontrabässe — pizz. — sfz

♩= 85 →

90 — 5/8 (2+3) — mf — 4/8

Hörner 1. 3. — pp — mf — p
Trompeten 1. 2. — Flzg. — pp — mf
Kontrabaß-Posaune — pp weich — mf
Metall — hart — mf — p
Almglocken — weich — pp — mf — p
Trommeln — rimshot — pp — mf — p
Celesta — pp — mf — p

ca 11"

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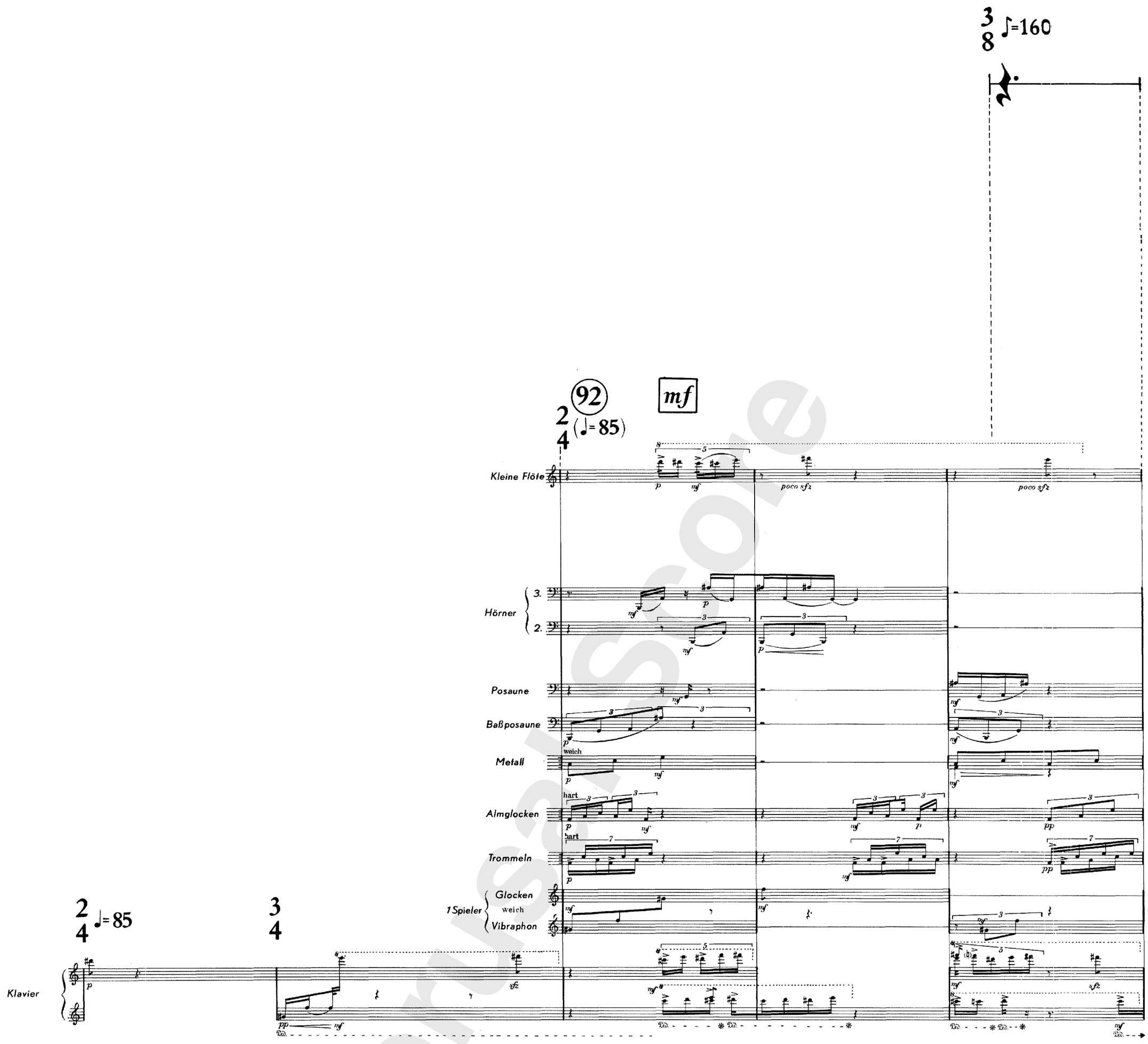

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93 mf

Horn 2.
Posaunen
Tuba
Almglocken
Metall
Trommeln
Kasten-Glockenspiel (Marimbaspieler)
Klaviatur-Glockenspiel

Dämpfer (dunkel)
2. Dpf. ab
weich
mit Metallstäbchen
ca 3½"

93

Kleine Flöte
Hörner 3. 2.
Posaune
Baßposaune
Metall
Trommeln
Glocken
Vibraphon
Klavier

94 ♩=127 (etwa ♪ weniger)

Oboe
Bariton-Saxophon
Horn 1.
Trompeten 1.2.
Almglocken
Bask. Trommel (schütteln)
Kl. Trommel mit Saiten

95 96 ♩=113,5

93 ♩=90

94 tutti mf

Trompete 1.
Celesta
Violinen alle arco I II III IV
Bratschen I,II
Violoncelli

95 ♩=113,5 (3+4)

96

Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Kontrabaß-Posaune
Almglocken
Metall
Trommeln
Marimbaphon
Celesta

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97

♩= 113,5 ♩= 120 ritardando ♩= 71

Tuba

weich *) mit Marimbaspieler

Almglocken

Metall

Trommeln

97

♩= 113,5 ♩= 120 ritardando

Kleine Flöte

Oboe

Bar.-Saxophon

Trompete

Baßposaune

Metall

Kl. Trommel mit Saiten

Trommeln

(→hilft Almgl.)

Vibraphon

Klavier

bis 100

weich *) mit Vibraspieler

Almglocken

97

♩=120 ritardando

Kontrabaß-Posaune

Almglocken

mit Marimbaspieler *)

Metall

hart

weich

Kl. Trommel mit Saiten

Celesta

2 Okt.

*) In allen 3 Orchestern sollen die beiden tiefsten Almglocken gleichzeitig von zwei Seiten angeschlagen werden (tremolo leise und unregelmäßig).

Perusal Score

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98 — 3/4 ♩=107

Tuba — a 2 — mf — pp
Almglocken — a 2 — ppp — Marimbaspieler übernimmt Kastenglockenspiel
Metall — pp
Trommeln — pp

Hörner — Dämpfer — pp

99 — pp (+sfz) — 2/4

Trompeten — Dämpfer (dunkel) — pp
Posaune 1. — pp
mit Metallstäbchen — pp
Kl. Trommel mit Saiten — pp
Kasten-Glockenspiel (Marimbaspieler) — pp
Klaviatur-Glockenspiel — sfz — pp
Harfe — sfz

98 — 4/8 ♩=71

Kleine Flöte — pp — pp

99 — ♩= 95 — 7/16 (4+3)

Trompeten — p — p
Baßposaune — p — p
Almglocken — a 2 — pp — ppp
Metall — ppp
Trommeln — ppp
Klavier — pp — sempre Pedal — pp — p — ppp

(♩.=127)

Hörner 1. — pp
Hörner 2.3. — a 2 — sfz
Trompeten 1. 2. — pp
mit Metallstab schnell am Rande streichen — sfz

100 — 9/16 (3/♪)

2 Okt. — sfz
Violinen I, II — arco — sul pont. — pp
Violinen III, IV — arco — pp
Bratschen I, II — arco — pp

98 — 4/8 ♩=71 — pp

Hörner 1. — pp — Flzg. ppp — poco sfz
Hörner 2. — pp
Posaunen 1. — ppp — ppp
Posaunen 2. — pp — ppp — pp — sfz
Almglocken — a2 — ppp — pp — ppp — pp — pp
Metall — hart — pp — pp — weich — ppp — hart — pp
Trommeln — ppp — pp — pp — sfz — pp — pp
Celesta — pp — pp sempre — pp — pp
Harfe — poco sfz sempre klingen lassen — am Tisch — normal

ca 15"

Perusal score

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♩=127

3/4 ♩=107 molto ritardando - - - - 2/4 - - - - - - - Auftakt ♪ =107

Hörner — Dämpfer — pp — von weitem

Trompeten — Dämpfer (dunkel) — ppp

Almglocken — p

Metall — p — sfz

Trommeln — p

p

ff

101

3/4 ♩=127

Bariton-Saxophon — ff

Hörner 1 — ff

Hörner 2.3. — ff

Trompeten 1.2. — a 2 — ff

Posaunen 1.2. — ff

Almglocken — sfz

Metall — sfz

Trommeln — sfz

3/4

3/4 ♩=107 molto ritardando - - - - 2/4 - - - - - - - Auftakt ♪ =107

Klavier — ff — mf — fff — 2 Okt. — f — bis 102 — sfz — mf — p — loco — pp

Violinen I, II — pizz.

Violinen III, IV — pizz.

Bratschen I, II — pizz.

ff

Perusal Score

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a tempo

Hörner

Trompeten

2. Dpf. ab

ca 6"

3

4

102 a tempo ♩= 107

p

Horn 1.

ppp möglichst leise

Hörner 2.3.

Stürze hoch

Trompete 1.

Dämpfer (hell)

ppp möglichst leise

Posaune 1.

2 Triangel
1 Spieler
Bask. Trommel

schütteln

Metall

weich

hart

poco sfz

Kl. Trommel
mit Saiten

Röhrenglocken
1 Spieler
Vibraphon

hart

mit Vibraschlegel

Klavier

Violinen

I1

I2

arco

Kleine Flöte

Flöte

Trompete 2.

Violine II 1

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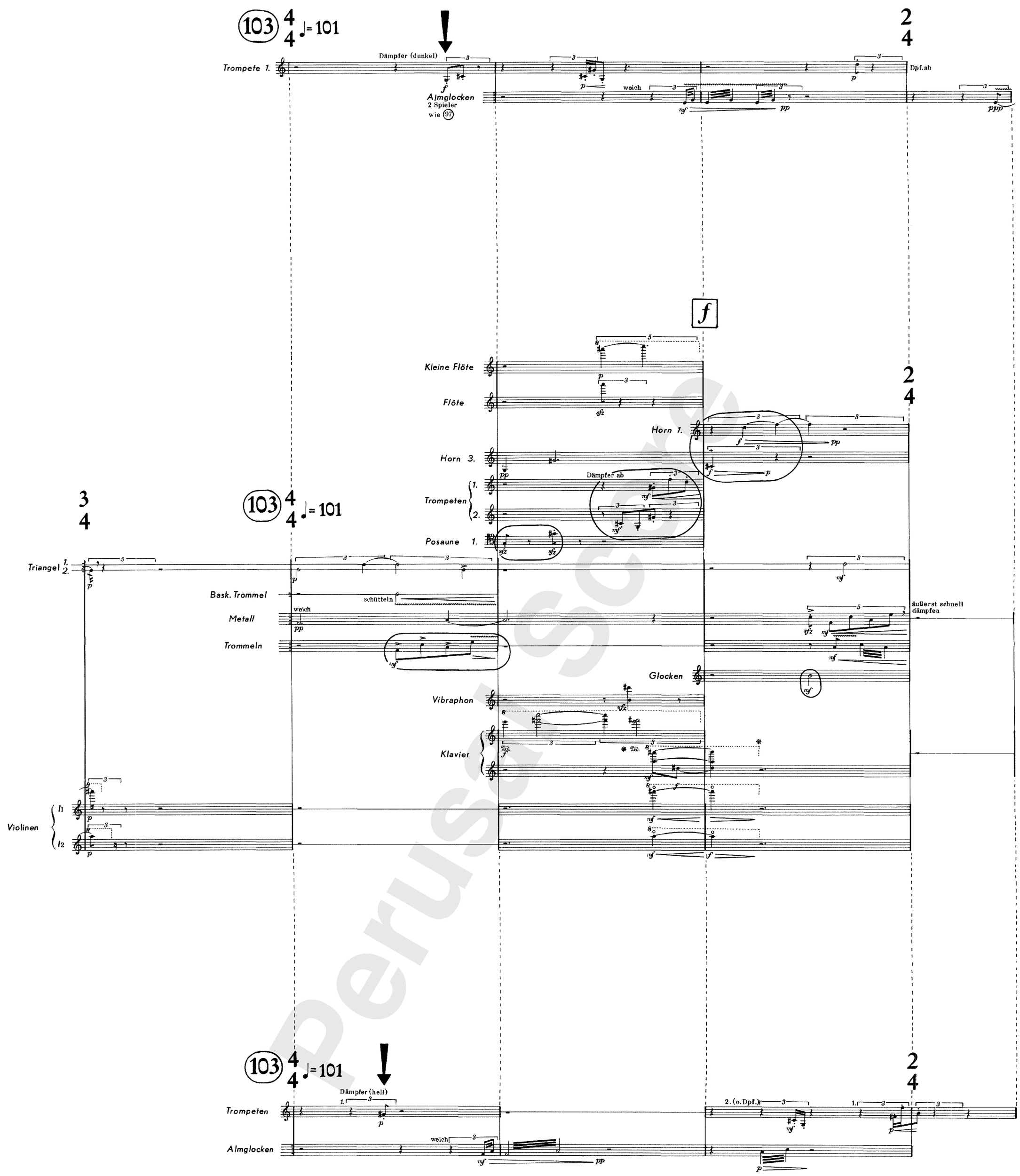

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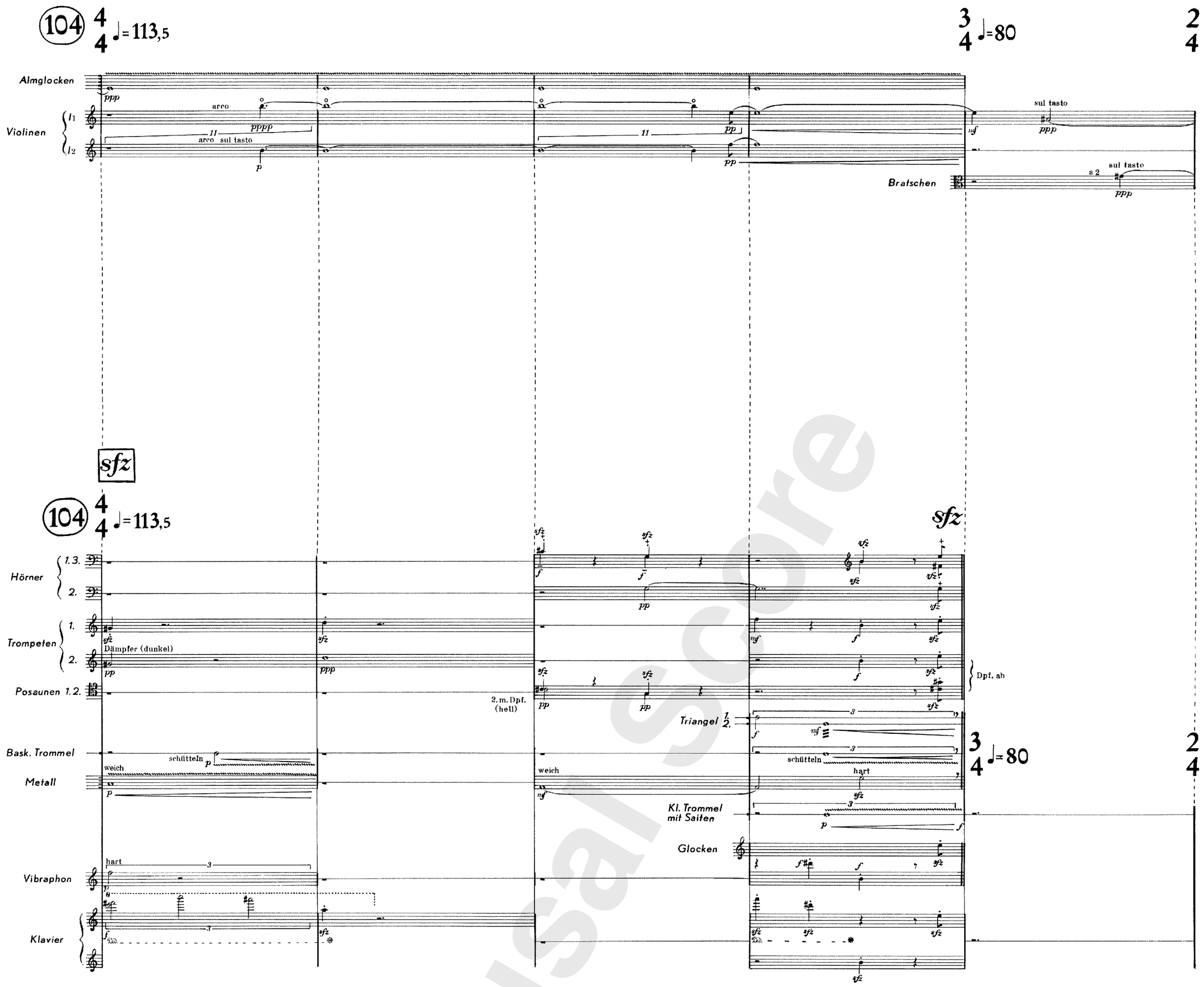

ca 11"

♩=80

2/4

Perusal score

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2/4 alle crescendo — 105 — alle ff — pp 3/4 — 106

Kl. Trommel mit Saiten — Violinen I1 II1 — Violinen I2 II2 — Violinen III IV V — Bratschen — Violoncelli 1. 2. — Violoncello 3. — Violoncello 4. — Kontrabaß 1. — Kontrabaß 2.

106 — 2/4 (♩=80) — ff

Kleine Klarinette — Klarinette — Bariton-Saxophon — Hörner 1. 3. 2 — Trompeten — Posaune Baß-Posaune — Trommeln — Vibraphon — Motor schnell — Kontrabässe

2/4 — 105 — Kl. Trommel mit Saiten — Klavier

2/4 ♩=80 — 105 — alle gleich leise

Oboe — Klarinette — Fagott — Hörner 1. 2. 3. — Trompeten 1. 2. mit Dmpf. hell — alle Dpf. ab — Posaunen 1. 2. mit Dmpf. hell — Almglocken — Bask. Trommel — Metall

106 — 2/4 (♩=80) — ff

alle pp — ff — Marimbaphon — nur Akzente poco sfz — hart

Violinen arco I1 I2 II1 II2 III1 III2 IV1 IV2 — Bratschen arco I1 II2

alle pp — ff — mf

Perusal Score

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3/8 ♩=71 — 3/4 — 3/4 (107) ff

(Glocke)

Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Horn 1. — Dämpfer
Holztrommeln — weich
Trommeln — weich
Marimbaphon — hart
Klaviatur-Glockenspiel

ff

leiser als Orchester I

Kl. Klarinette
Klarinette
Horn 1.
Trompete 2. — Dämpfer (hell)
Bask. Trommel
Glocken
Metall — weich
Trommeln — weich
Vibraphon
Klavier — ca. 1/2 Ped.

Trompete 1. — Dämpfer (hell) — legato — poco sfz — ca 1/2 Ped.

(107) 3/4 ♩=71

Marimbaphon
Celesta — Ped. bis Ende

Violinen
II1 — dim. — p sub. ff
II2 — dim.
III2 — dim.
IV1
IV2 — dim.

Perusal Score

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ff

Kleine Flöte

Altflöte

Oboe

Englischhorn

Klarinette

Fagott

Horn 1.

Holztrommeln

Trommeln

Marimbaphon

Klaviatur-Glockenspiel

Dpf. ab

ca $2\frac{1}{4}$"

ff

Kl. Klarinette

Horn 1.

Trompeten 1. 2.

Glocken

Metall

Trommeln

Vibraphon

Klavier

weich

Bask. Trommel

schütteln

Dpf. ab

Dpf. ab

ca $3\frac{1}{2}$"

$\left(\frac{3}{4}\right)$ ff f pp crescendo

108 ♩= 75,5

Hörner 1. 2. 3.

Trompeten 1. 2.

weich

Metall

Celesta

Harfe

Violinen arco I II III

$\frac{3}{4}$ (♩=71)

Violinen IV 1, 2

Bratschen arco I II

arco

Violoncelli

arco

Kontrabässe

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109 — 3/4 ♩=67 — 110 — 2/4 — 111 — 4/4 subito ♩=120

Trommeln — dünne Stöcke — Kl. Trommel mit Saiten

Harfe — alles klingen lassen — gliss.

C, D♯, E♯, F♯, G, A♭, H

110 — 5/8 ♩=85 — 111 — 5/8 *ff* — 1/16

Klavier

Violinen alle arco — I1, I2, II1, II2, III1, III2, IV1, IV2 — sul pont.

Bratschen I, II — arco — 7. Oberton a

Violoncelli — arco — 11. Oberton auf a

mf — Streicher *ff* *p* — alle *ff* — *pp*

109 — 4/4 ♩=90 — 110 — 3/4 ♩=101 — 111 — 4/4 ♩=120 — ♩=127 — 3/4

Hörner 1. 2. 3.

Trompeten 1. 2.

Metall — hart

Celesta — cluster

Harfe — gliss. — bisbigl. — dim.

Violinen I, II, III, IV

Bratschen I, II — sul pont.

Violoncelli — sul pont.

Kontrabässe

Perusal Score

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112

4/4 (♩=120) tutti *ff*

3/8

Hörner 1. 2.

Trompeten 1. 2.

Almglocken

Metall

Trommeln

Klaviatur-Glockenspiel

Violinen alle arco I II III IV V

ff sempre

ca 20"

ca 6"

3/4 112 ♩=127

113 *ff* Flatterzunge und Triller extrem schnell (auch 114).

1/4

Horn 1.

Trompeten 1. 2.

Almglocken

Metall (Marimbaspieler)

Holztrommeln

Trommeln

Celesta

Violinen alle arco I II III IV

Bratschen I, II

Violoncelli

Perusal Score

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114 ♩=120 ritardando

115 (♩=ca 80) rit.

Baßposaune

Pausen genau, nichts klingen lassen.

114 ♩=120 ritardando

115 (♩=ca 80) rit.

Hörner 1. Dämpfer 3.

Trompeten 1. 2.

Almglocken

Holztrommeln hart

Trommeln hart

Celesta

cluster

tutti

Perusal Score

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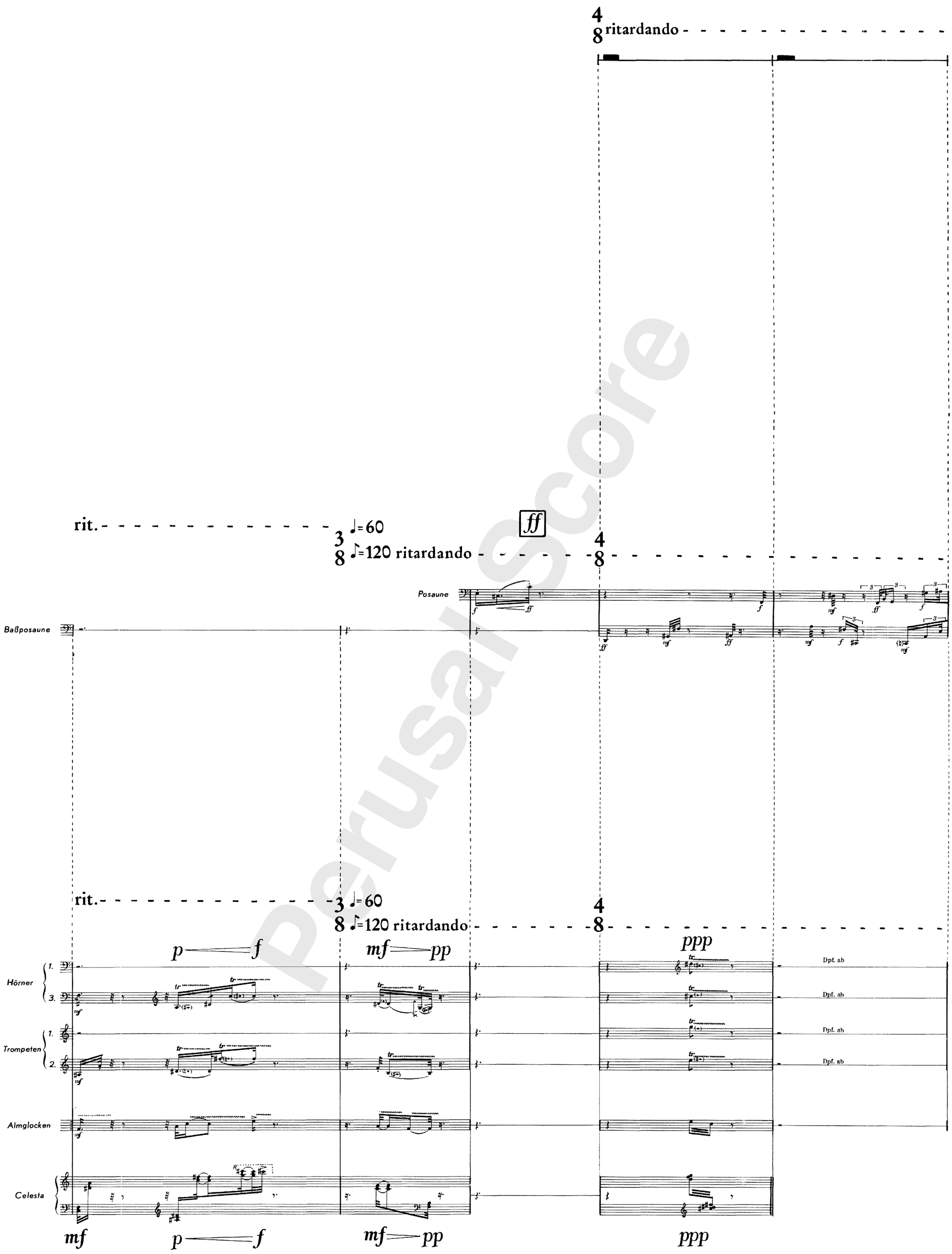

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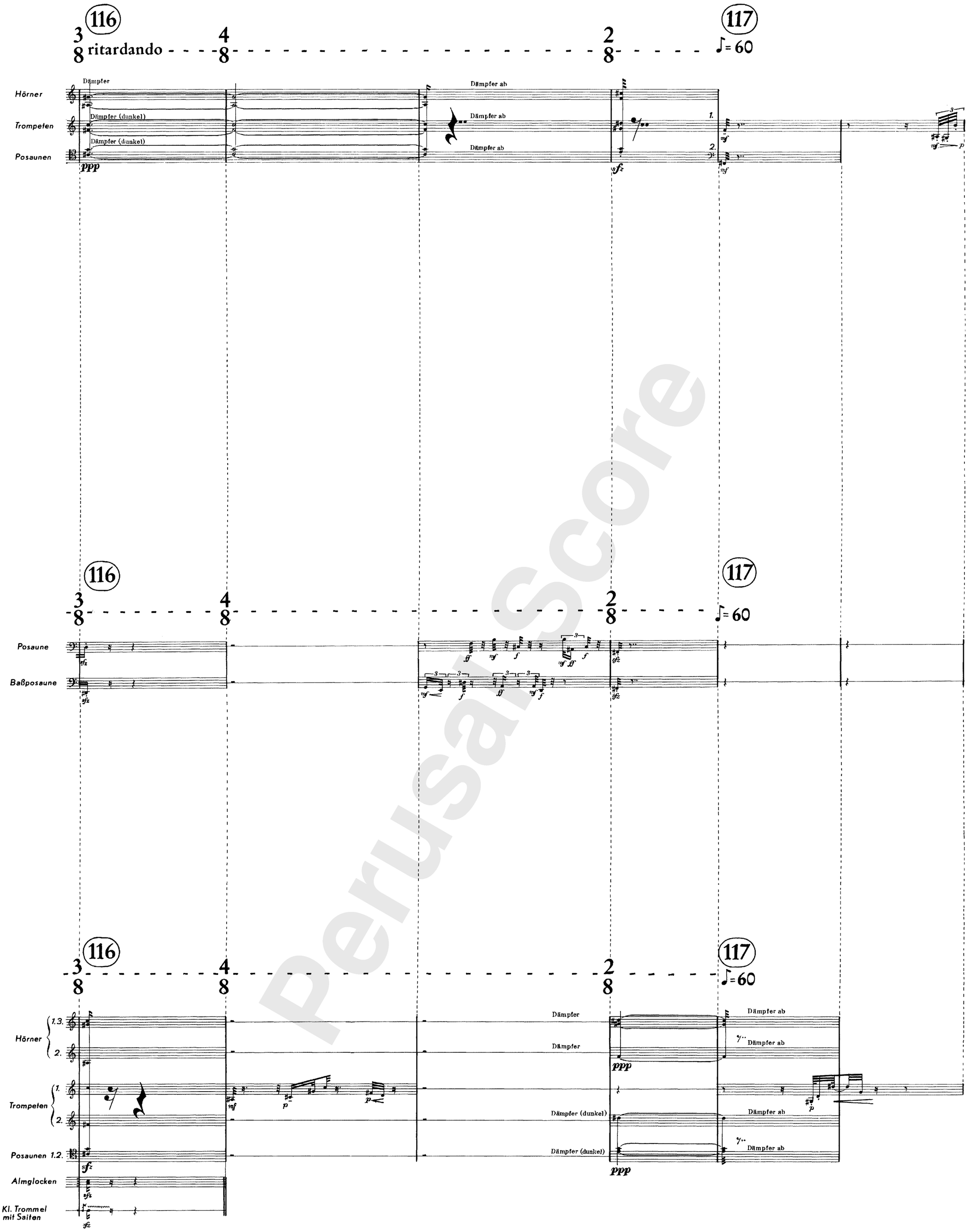

Perusal Score

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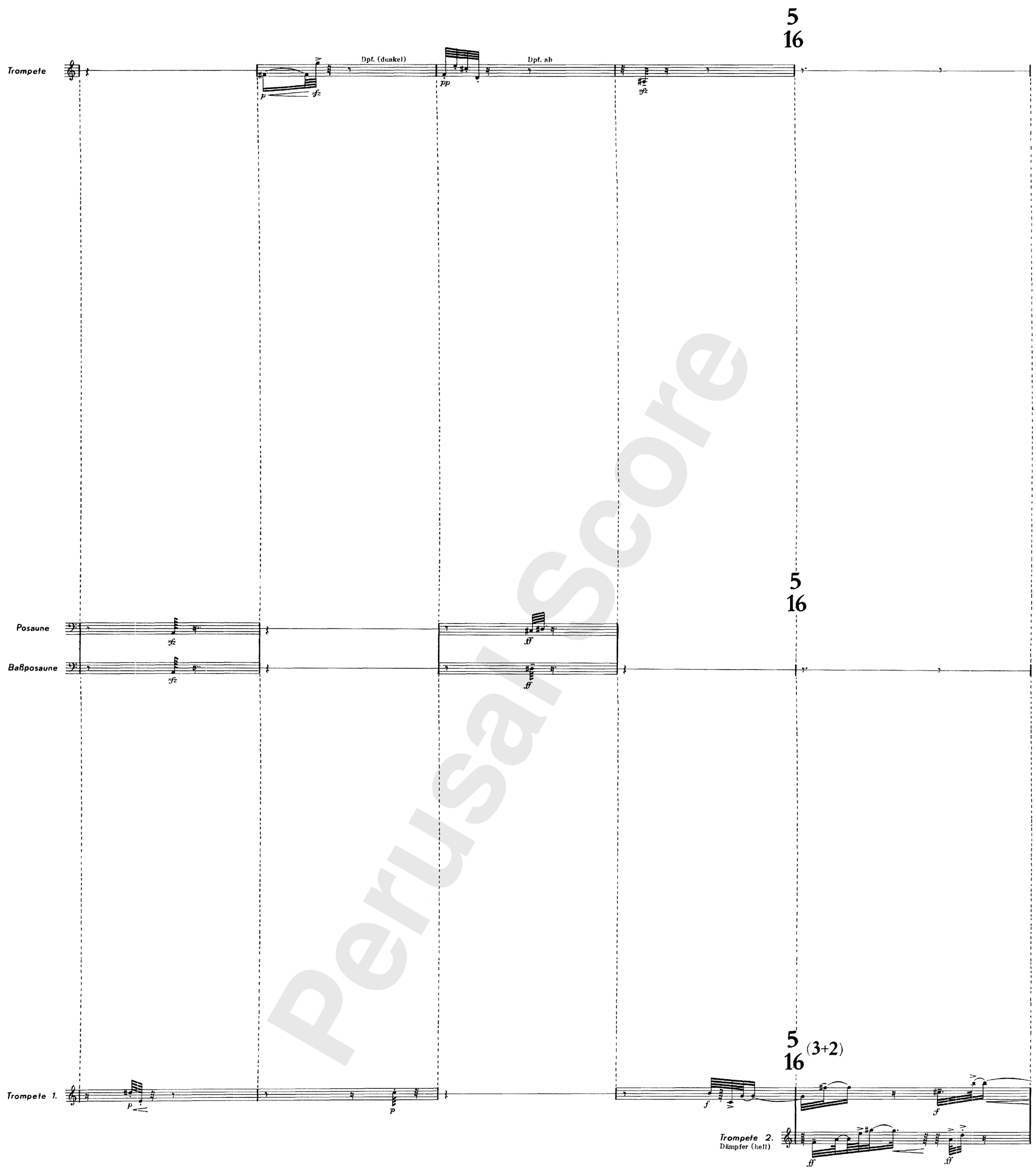

Perusal Score

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Trp. $\boxed{f}$ bis $\frac{2}{4}$ Takt (Pos. *sffz*)

118

$\frac{2}{8}$ ♪ = 60 accelerando

Trompete 1.

118

$\frac{2}{8}$ ♪ = 60 accelerando

Trompete 1.

Baßposaune

Trompete 2.

Posaune

118

$\frac{2}{8}$ ♪ = 60 accelerando

Trompete 1.

Perusal Score

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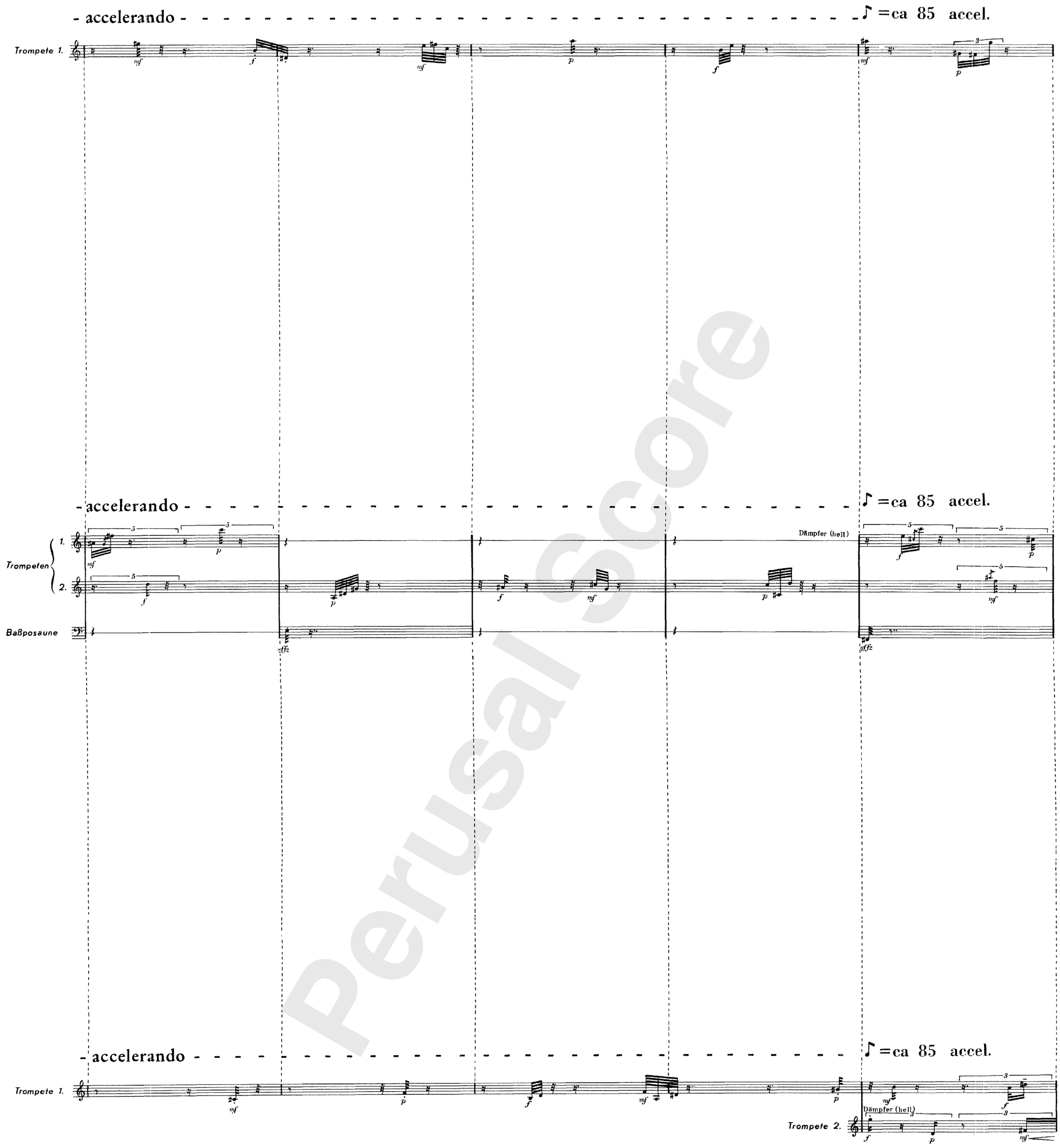

Perusal Score

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Trompeten 1.
Trompeten 2.
Dämpfer (hell)

Trompeten 1.
Trompeten 2.
Baßposaune
Klavier

Trompeten 1.
Trompeten 2.
Kontrabaß-Posaune

Perusal Score

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ff (längere Töne)

2 ♪=120
4 ♩=60 accelerando

- accelerando -

Trompeten 1. 2.

Tuba

2 ♪=120
4 ♩=60 accelerando

- accelerando -

Trompeten 1. 2.

Baßposaune

Klavier

2 ♪=120
4 ♩=60 accelerando

- accelerando -

Trompeten 1. 2.

Kontrabaß-Posaune

Perusal Score

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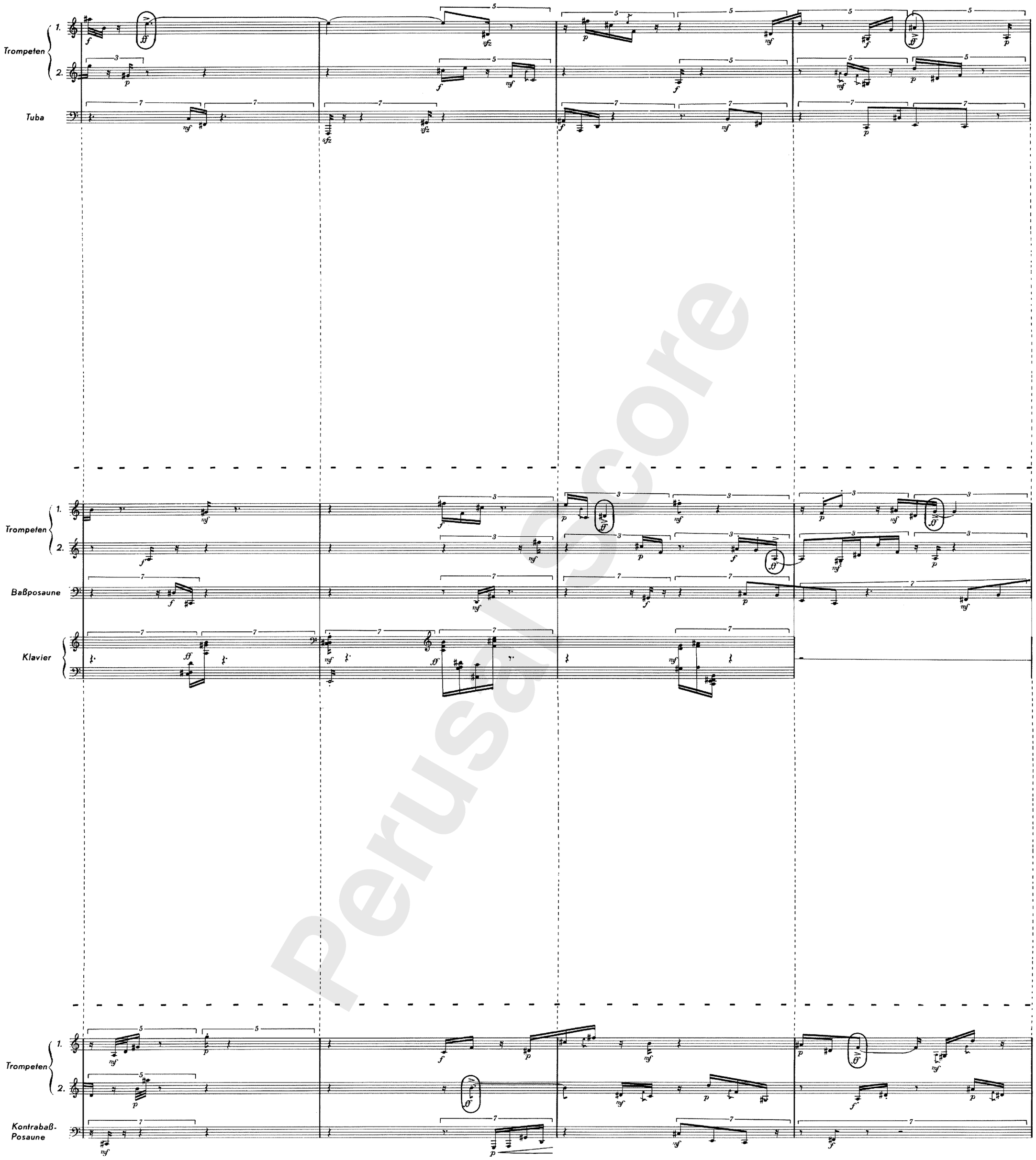

Perusal Score

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accelerando

Trompeten 1. 2.

Tuba

accelerando

Trompeten 1. 2.

Baßposaune

Klavier

accelerando

Trompeten 1. 2.

Kontrabaß-Posaune

Perusal Score

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119
4/4 ♩=120

Hörner
Trompeten 1. 2.
Posaunen
Kleine Trommel mit Saiten
Dämpfer ab
pp — ff
ppp

119
4/4 ♩=120

Hörner 1. 3.
Trompeten 1. 2.
Posaunen
Dämpfer ab
Klavier
(Akkord klingt leise weiter)
ca ½ Ta. bis 120
ppp — ff
ppp — sffz
Kleine Trommel mit Saiten

119
4/4 ♩=120

Hörner 1.3.
Trompeten 1. 2.
Dämpfer ab
Posaunen 1.2.
ppp — ff
pp — ff

Perusal Score

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Hörner
Trompeten 1.2.
Posaunen

ff — ppp ppp — ff — ppp 3/4 ppp — sffz 3/8

Kleine Trommel mit Saiten

ca 21"

Hörner 1. 3.
Trompeten 1.2.
Posaunen 1.2.

ppp — ff — ppp ppp — ff 3/4

120

3/8 (♪=240) 4/8 ritardando - - - -

Klavier

(1/2 Ped. - - - - - -)

Hörner 1.3.
Trompeten 1.2.
Posaunen 1.2.

ppp — ff — ppp sffz ppp — ff 3/4

alle Dpf. ab

ca 22"

Kleine Trommel mit Saiten

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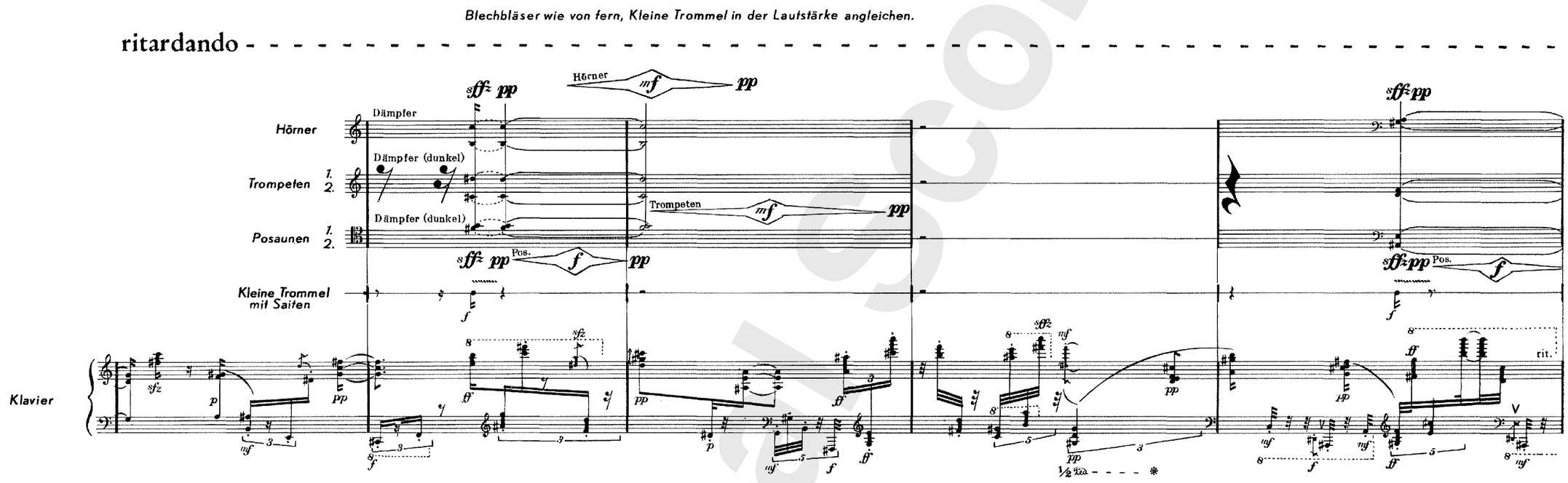

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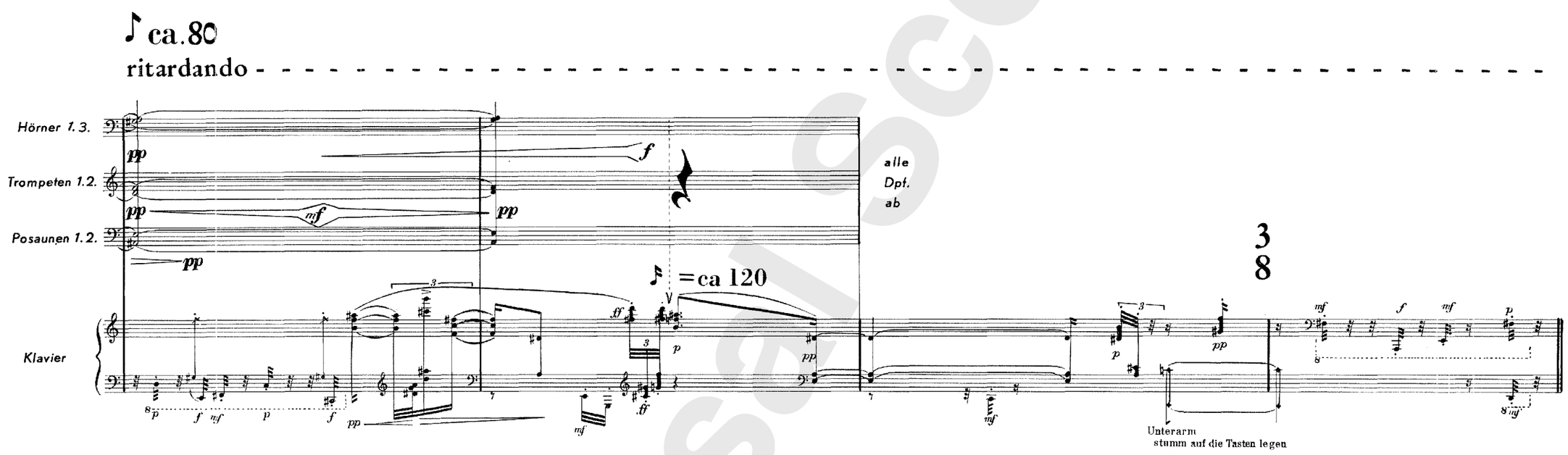

Perusal Score

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alle höchstens *f*

121 2/8 ♪ = 60 accelerando

Trommeln

hart

sfz *f* *mf* *p* *f* *sfz p* *mf*

ϕ = gleichzeitig auf Holzrand (Rimshots)

121 2/8 ♪ = 60 accelerando

Trommeln nicht lauter als Klavier

Trommeln

hart

mf *f* *poco sfz sempre* *pp sempre*

Klavier

sfz

121 2/8 ♪ = 60 accelerando

Trommeln

hart

f *f* *p* *mf* *f* *mf*

Perusal Score

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poco sfz
mf

accelerando

Tuba

Trommeln

poco sfz

accelerando

Trommeln

Klavier

accelerando

Kontrabaß-
Posaune

Trommeln

poco sfz sempre

pp sempre

Perusal Score

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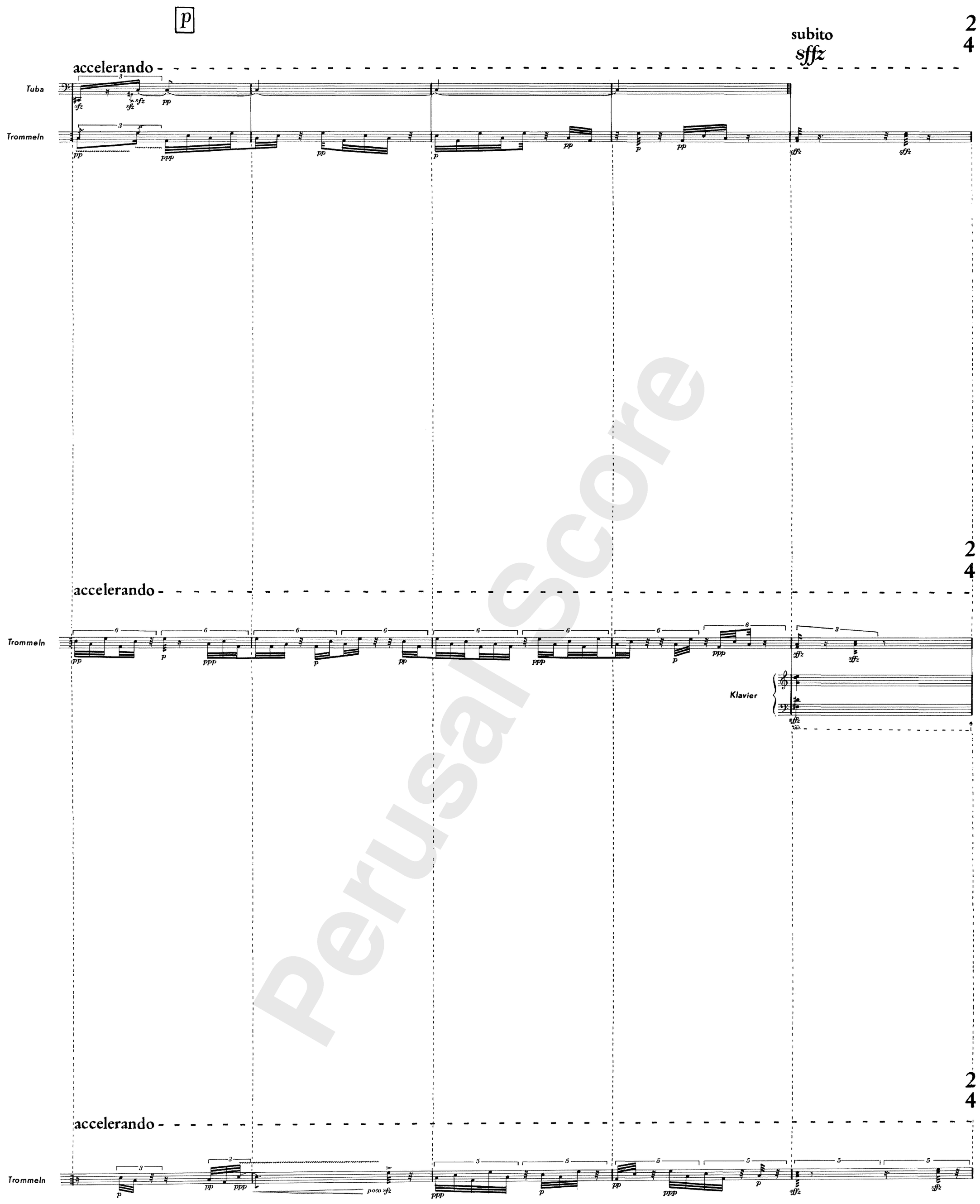

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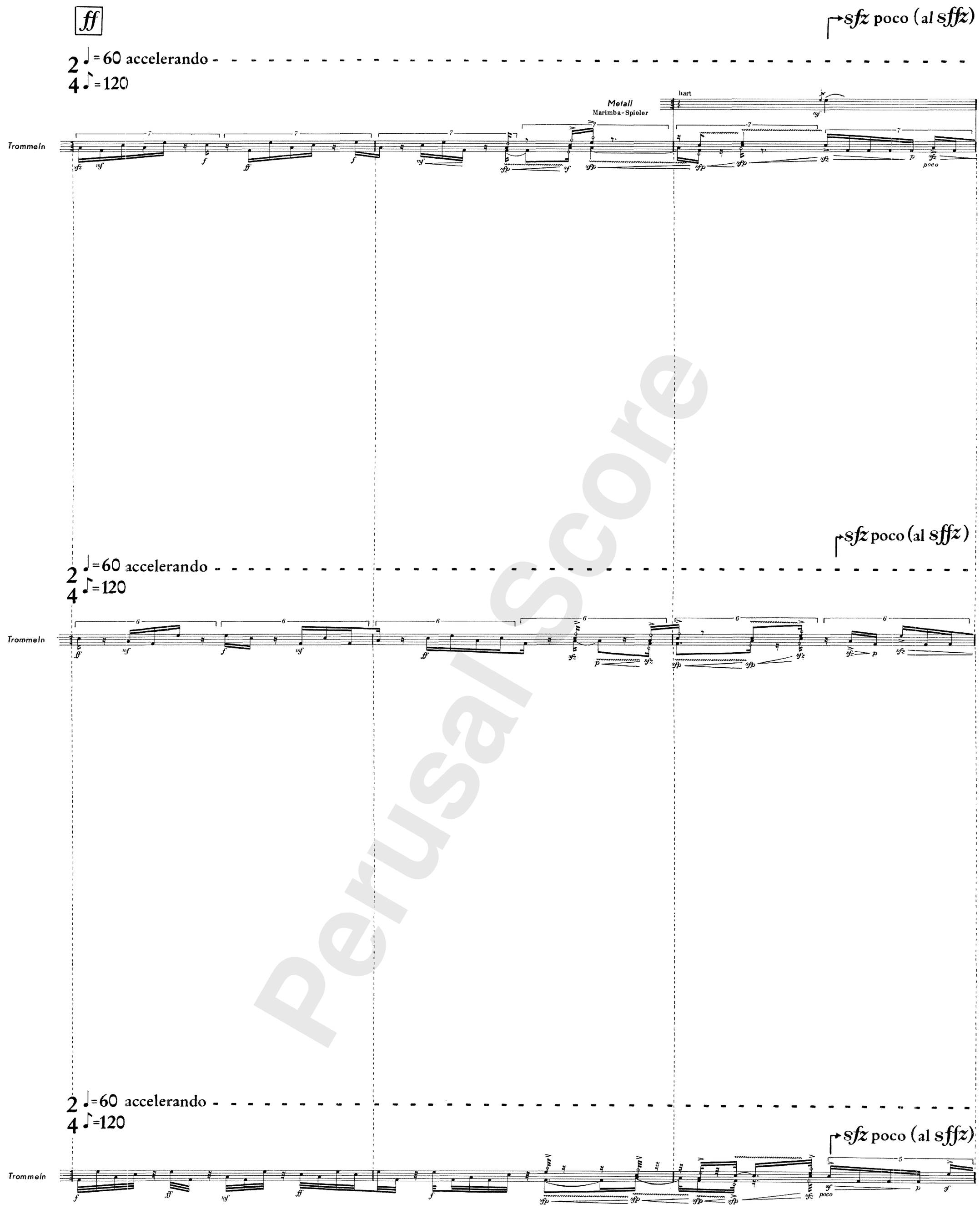

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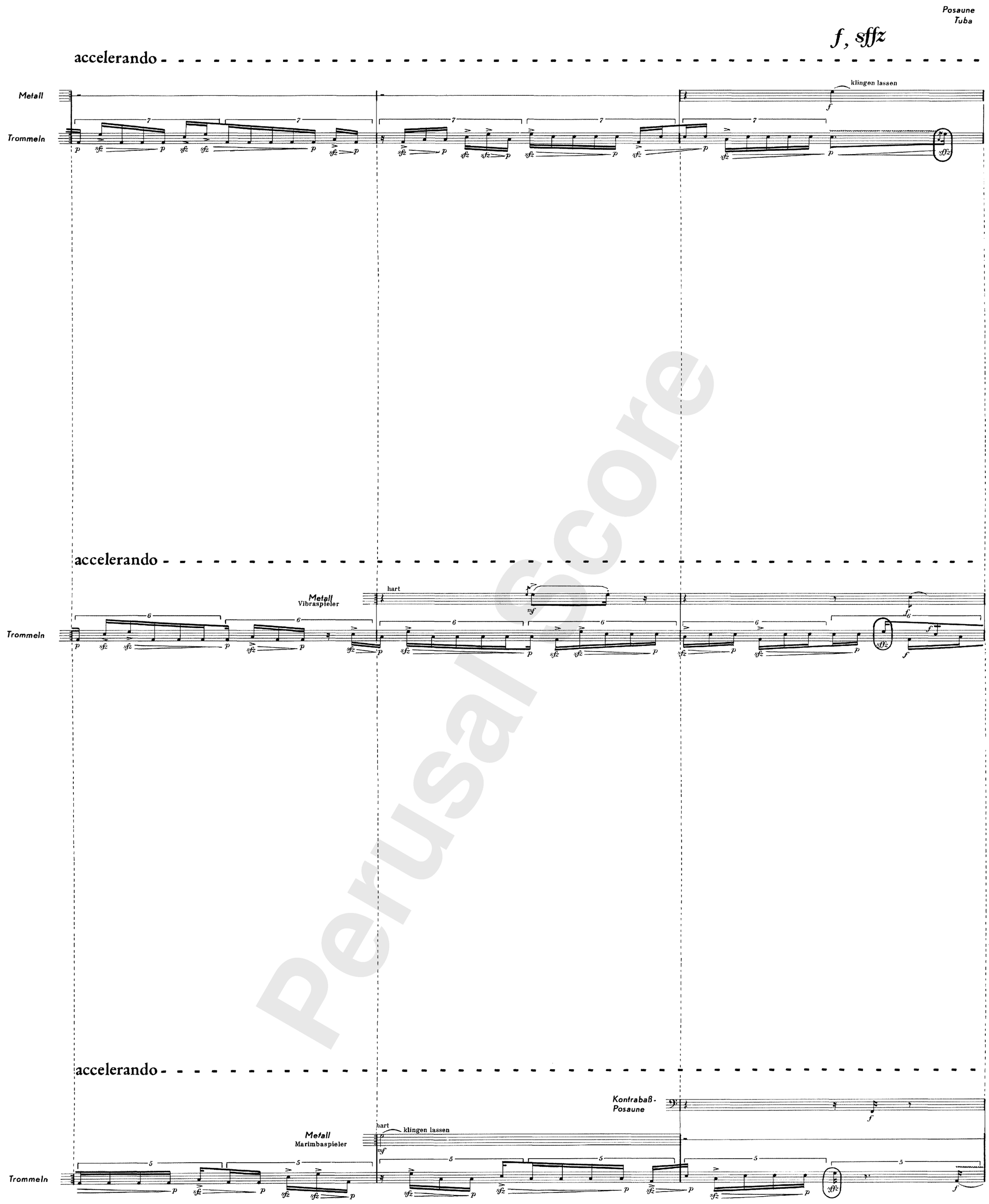

Perusal Score

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accelerando - - - - - - - - poco ritardando - - - - - 122 ♩=120

Hörner
Trompeten
Posaune 1.
Posaune 2.
Tuba
Almglocken
Metall
Holztrommeln
Trommeln

tutti

accelerando - - - - - - - - poco ritardando - - - - - 122 ♩=120

Hörner 1. 3. 2.
Trompeten 1. 2.
Posaune
Baßposaune
Almglocken
Metall
Holztrommeln
Trommeln
Klavier

accelerando - - - - - - - - poco ritardando - - - - - 122 ♩=120

Hörner 1. 3. 2.
Trompeten 1. 2.
Posaune 2.
Kontrabaß-Posaune
Almglocken
Metall
Holztrommeln
Trommeln

gestopft
Dämpfer (hell)

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Hörner
Trompeten
Posaunen 1. 2.
Tuba
Almglocken
Metall
Holztrommeln
Trommeln

hart
hart

Hörner 1. 2.3.
Trompeten 1. 2.
Posaune
Baßposaune
Almglocken
Metall
Trommeln

gestopft
Dämpfer (hell)

Hörner 1. 3. 2.
Trompeten
Posaune 2.
Kontrabaß-Posaune
Almglocken
Metall
Trommeln

Dämpfer ab
poco sfz

= gleichzeitig auf Fell und Holzrand ("Rimshot")

Perusal Score

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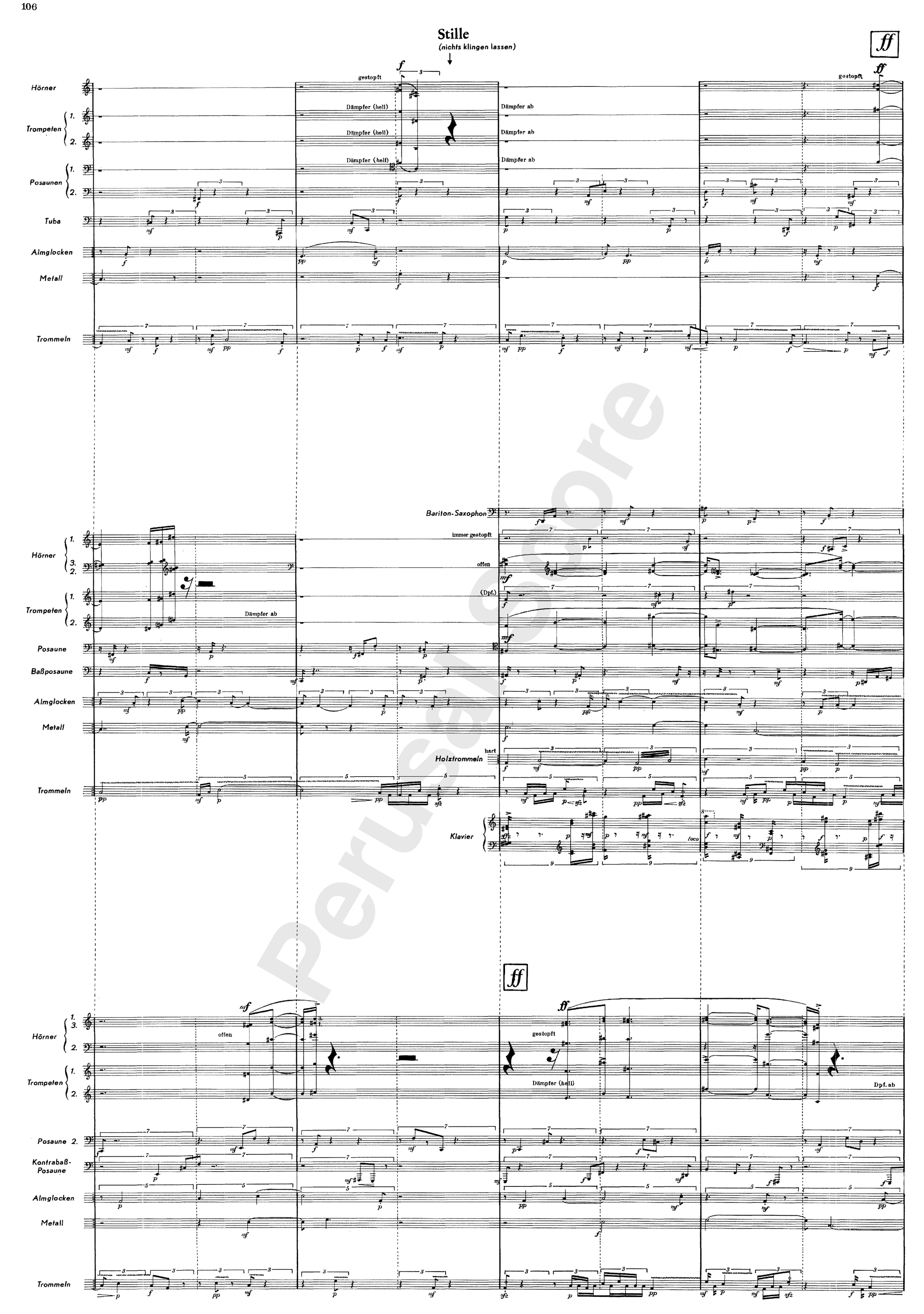

Perusal score

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Stille

Stille

Hörner

offen

Dämpfer (hell)

Trompeten 1. 2.

Posaunen 1. 2.

Tuba

Almglocken

Metall

Holztrommeln

hart

Trommeln

Bar.-Saxophon

Hörner 1. 3. 2.

Trompeten 1. 2.

Posaune

Baßposaune

Almglocken

Metall

Holztrommeln

Trommeln

Klavier

immer gestopft

Hörner 1. 3. 2.

offen

Dämpfer (hell)

Trompeten 1. 2.

(Dämpfer ab)

Posaunen 1. 2.

Kontrabaß-Posaune

Almglocken

Metall

hart

Holztrommeln

Trommeln

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Stille

langsamer bis 123

Hörner
Trompeten 1. 2.
Posaunen 1. 2.
Tuba
Almglocken
Metall
Holztrommeln
Trommeln

Fagott
Dämpfer ab
Kl. Trommel mit Saiten

langsamer bis 123

Bar.-Saxophon
Hörner 1. 3. 2.
Trompeten 1. 2.
Posaune
Baßposaune
Almglocken
Metall
Holztrommeln
Trommeln
Klavier

offen
Dämpfer ab
(Tamtam)
dicker Schlägel
Kl. Trommel mit Saiten

langsamer bis 123

Hörner 1. 3. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Kontrabaß-Posaune
Almglocken
Metall
Holztrommeln
Trommeln

offen
Dämpfer ab
(Tamtam)
dicker Schlägel
Kl. Trommel mit Saiten

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Fagott
Hörner
Trompeten 1. 2.
Posaunen 1. 2.
Tuba
Almglocken
Tamtam
Holztrommeln
Kl. Trommel mit Saiten

dicker Schlägel

Bar.-Saxophon
Hörner 1. 3. 2.
Trompeten 1. 2.
Posaune
Baßposaune
Almglocken
Tamtam
Holztrommeln
Kl. Trommel mit Saiten
Klavier

Hörner 1. 3. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Kontrabaß-Posaune
Almglocken
Tamtam
Holztrommeln
Kl. Trommel mit Saiten

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Fagott
Hörner
Trompeten
Posaunen 1. 2.
Tuba
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten

Bar.-Saxophon
Hörner 1. 3. 2.
Trompeten
Posaune
Baßposaune
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten
Klavier

fff sempre

Hörner 1. 3. 2.
Trompeten
Posaunen 1. 2.
Kontrabaß-Posaune
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten

Perusal Score

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2/8 ♪=142

Fagott
Hörner 1. 2.
Trompeten 1. 2.
Posaunen 1. 2.
Tuba
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten

2/4 ♩=90

Bar.-Saxophon
Hörner 1. 3. 2.
Trompeten 1. 2.
Posaune
Baßposaune
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten
Klavier

ff sempre

2/4 ♩=90

Hörner 1. 3. 2.
Trompeten
Posaunen 1. 2.
Kontrabaß-Posaune
Almglocken
Tamtam
Holztrommeln
Kleine Trommel mit Saiten

Perusa Score

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123 2 ♩=71 / 8(♪=142) — 5/16 (3+2) — 2/8 124 — ff — 5/16 (2/8+1/16)

Hörner 1. 2. — Flzg. — gestopft
Trompeten 1. 2. — Flzg.
Posaunen 1. 2. — gestopft — Dämpfer (hell) — hart
Tamtam — etwas dämpfen
Klaviatur-Glockenspiel

123 2/4 ♩=90

Flöte — Kl. Klarinette — Klarinette
Tamtam — halb dämpfen! Spieler geht zum Vibraphon

124 2/4 ♩=95 — 125 2/4 ff

Ratsche oder Guero — Holztrommeln — Trommeln — Vibraphon — Klavier — Handflächen

123 2/4 ff ♩=90 — 2/8

Flöte — Oboe — Englischhorn — Klarinette — Baßklarinette — Fagott — Hörner 1. 3. — Trompeten 1. 2. — Dämpfer — Dämpfer (dunkel) — Dpf. ab
Tamtam — halb dämpfen!

ca 12"

Perusal Score

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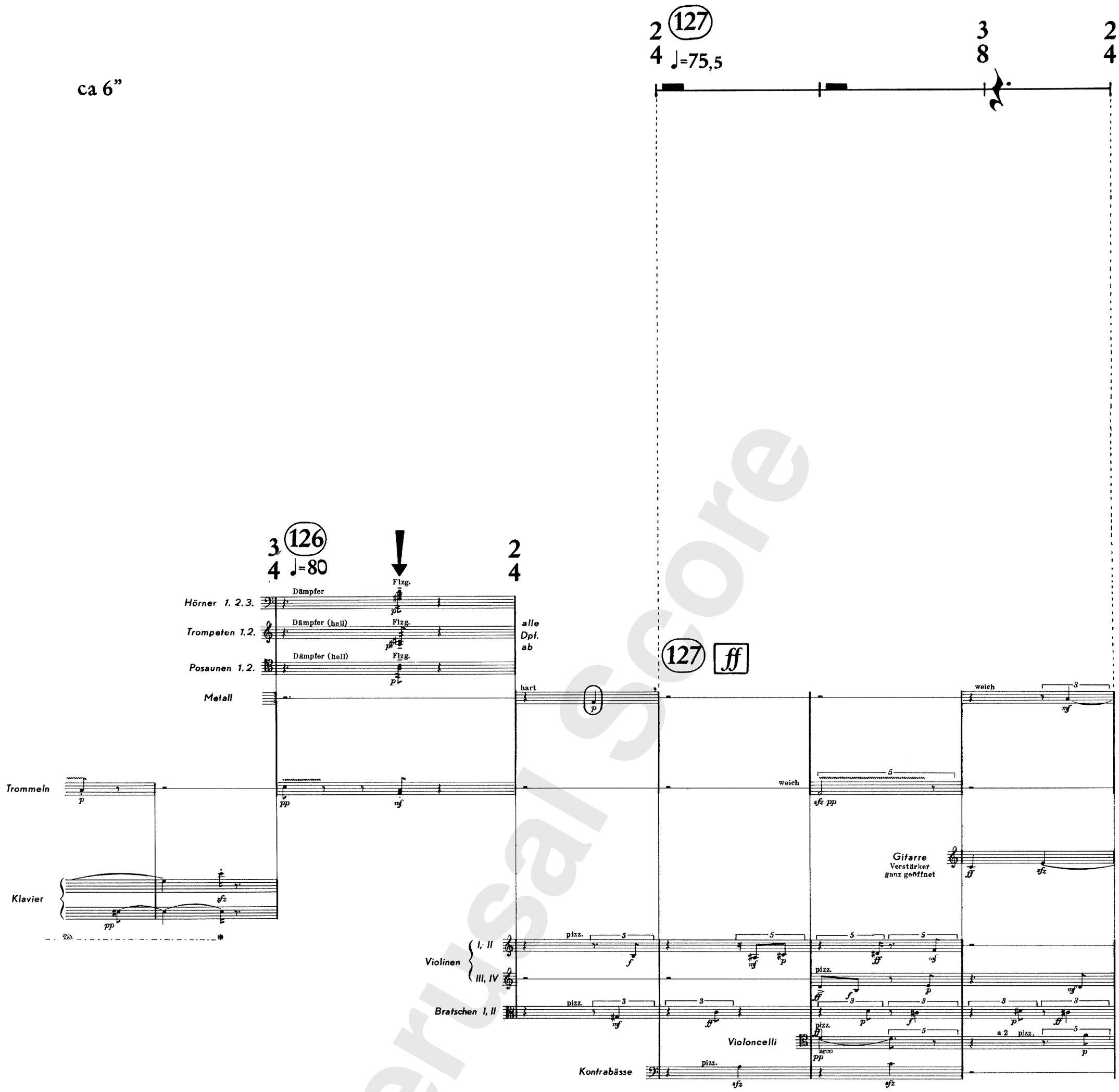
ca 6"



Perusal Score

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128 2/4 (♩=75,5) — 3/8 — 131 2/4 ♩=107 — Stille — 3/8

Flöte
Altflöte
Almglocken
Marimbaspieler
Metall
Holztrommeln
Trommeln
Klaviatur-Glockenspiel
Hörner
Trompeten
Posaunen

Stille — ca 8"

Metall
Trommeln
Gitarre
Violinen I, II, III, IV
Bratschen I, II
Violoncelli
Kontrabässe

128 2/4 ♩=75,5 — 129 5/8 ♩=85 — 130 2/4 ♩=120 — 5/8 — Stille — 131 2/4 ♩=107 — 3/8 — 3/4

Hörner 1. 2. 3.
Trompeten
Posaunen 1. 2.
Kontrabaß-Posaune
Tamtam
alle p — f
Celesta
Harfe
Violinen I, II, III, IV
Bratschen
Violoncelli
Kontrabässe
Englischhorn
Klarinette
Baßklarinette
Fagott

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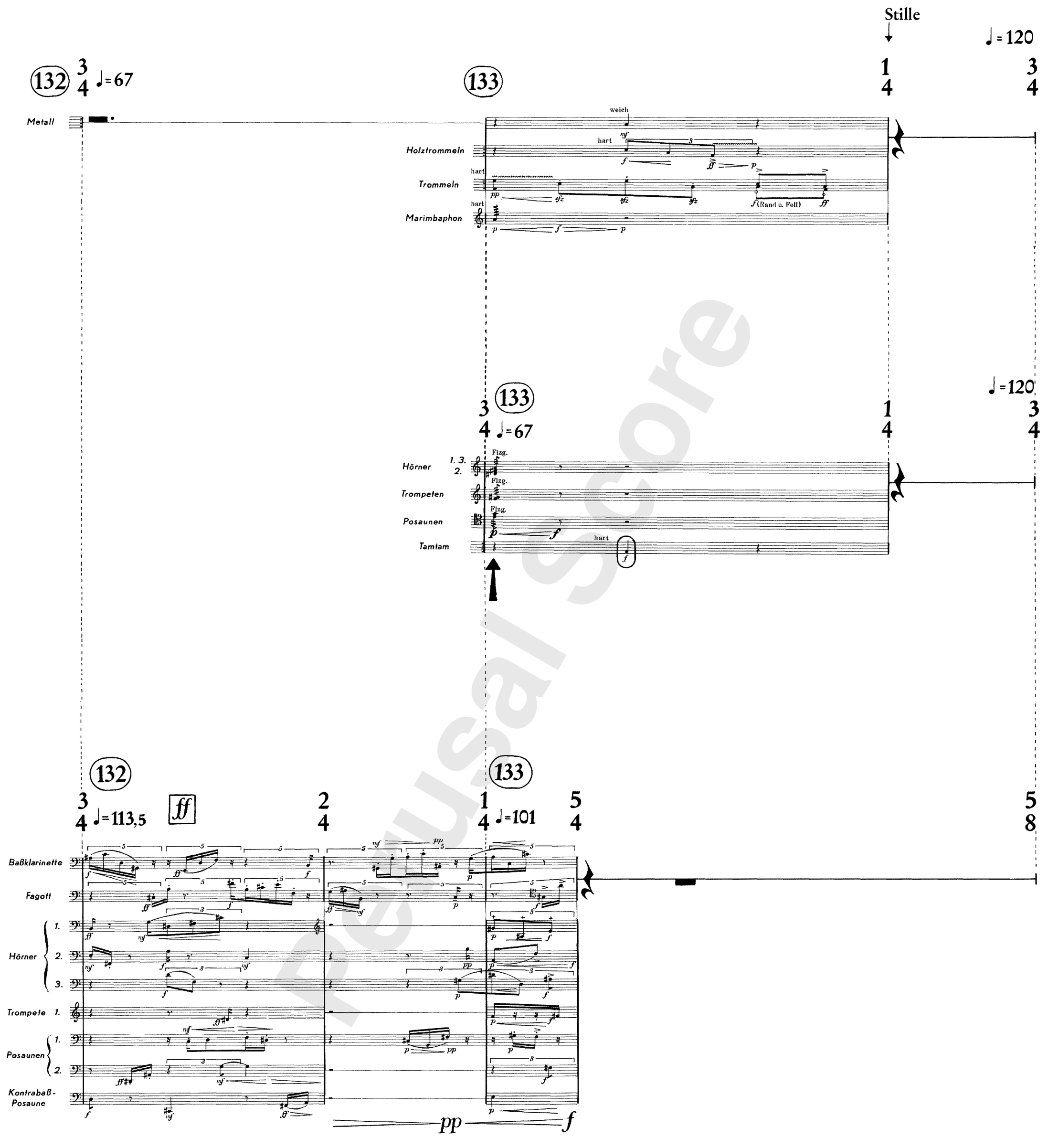

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134 — 3/4 ♩=120

135 — 2/4

Flöte
Hörner — Dämpfer — alle Flzg.
Trompeten — Dämpfer (hell)
Posaunen — Dämpfer (hell) — Dpf. ab
Metall — hart
Holztrommeln — hart
Trommeln — hart
Marimbaphon — hart
Klaviatur-Glockenspiel
Harfe
Violinen I, II, III, IV, V — pizz.
Bratschen

ff

ca 5"

134 — 3/4 ♩=120 — 135 — 2/4 ♩=95 — 136 — 3/4 (2+1)

Bask. Trommel — Tamtam
Holztrommeln — hart
Trommeln — hart
Klavier

137 — 2/4 ♩=127 — ff — mf — p

Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Glocken — Vibraspieler

134 — 5/8 (♩=101) — p — 7/8 — f — ff

Flöte
Oboe
Englischhorn
Klarinette
Baßklarinette
Fagott
Hörner 1 3. 2. — sub.
Trompeten — Dpf. (hell) — Dpf. ab
Posaunen — Dpf. (hell) — Dpf. ab
Tamtam — hart — alle Flzg.
Violinen arco I, II, III — am Frosch — am Frosch sul pont. — ~~am Frosch~~
Violine IV — arco — am Frosch sul G
Bratschen I, II — arco
Violoncelli — arco

ca $2\frac{1}{2}$"

Perusal Score

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140 — 141 — 139 — 138 — 139 — 140

Flzg. — sfz p

Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Tamtam
Holztrommeln
Trommeln
Glocken
Klavier

tutti sffz

Flöte
Oboe
Englischhorn
Klarinette
Baßklarinette
Fagott
Hörner
Trompeten
Posaunen
Almglocken
Tamtam
Trommeln
Marimbaphon
Celesta
Harfe
Violinen I – IV
Bratschen I, II
Violoncelli
Kontrabässe

Flöte 1.
Flöte 2.
Oboe
Kleine Klarinette
Alt-Saxophon
Bariton-Saxophon
Fagott
Hörner 1. 3. 2.
Posaunen 1. 2.
Tamtam (wie Orchester III 139)
Vibraphon

Flöte
Altflöte
Marimbaphon

Almglocken
Holztrommeln
Trommeln
Marimbaphon
Celesta
Harfe
Violinen I II III IV
Bratschen I II

ca $4\frac{1}{2}$"

ca 4"

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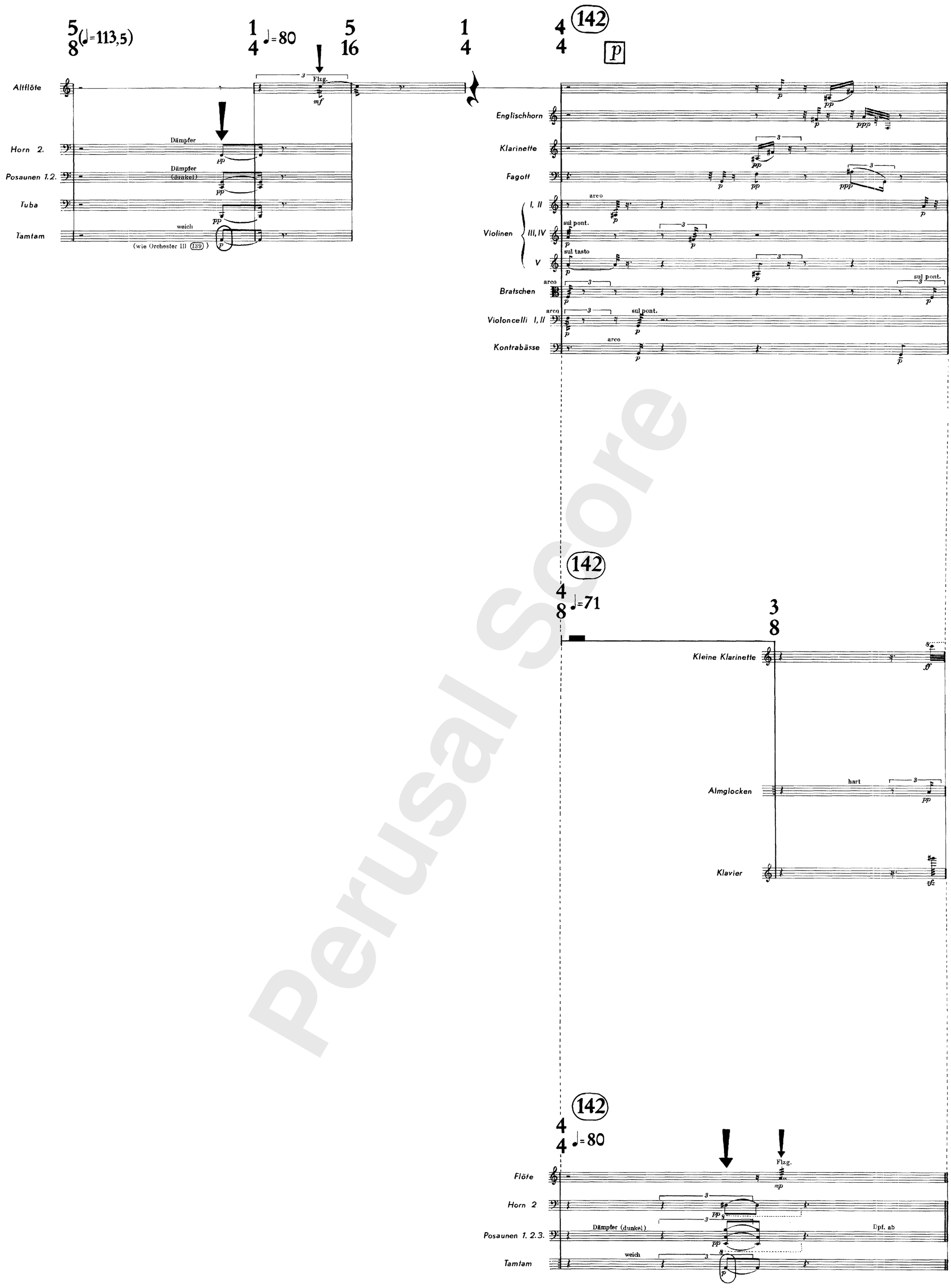

Perusal Score

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143

Altflöte
Englischhorn
Fagott
Violinen I, II — sul pont. — normal — sfz poco
Violinen III, IV — sul pont.
Violinen V
Bratschen
Violoncelli I II
Kontrabässe

ca $2\frac{3}{4}$"

144

Flöte — Flzg. — zusammen mit Marimba

143 p

Kleine Flöte
Große Flöte
Oboe
Kl. Klarinette
Fagott
Hörner 3. 2. — Dämpfer
Trompete 1. — Dämpfer (dunkel) — Dpf. ab
Posaunen 1. 2. — Dämpfer (dunkel) — Dpf. ab
Almglocken
Bask. Trommel
Metall
Klavier

Flzg.

143 ♩=71

144 ♩=75,5

Flöte
Oboe
1 Spieler: Almglocken, Metall — weich
Holztrommeln — weich
Trommeln
Marimbaphon — hart

Perusal Score

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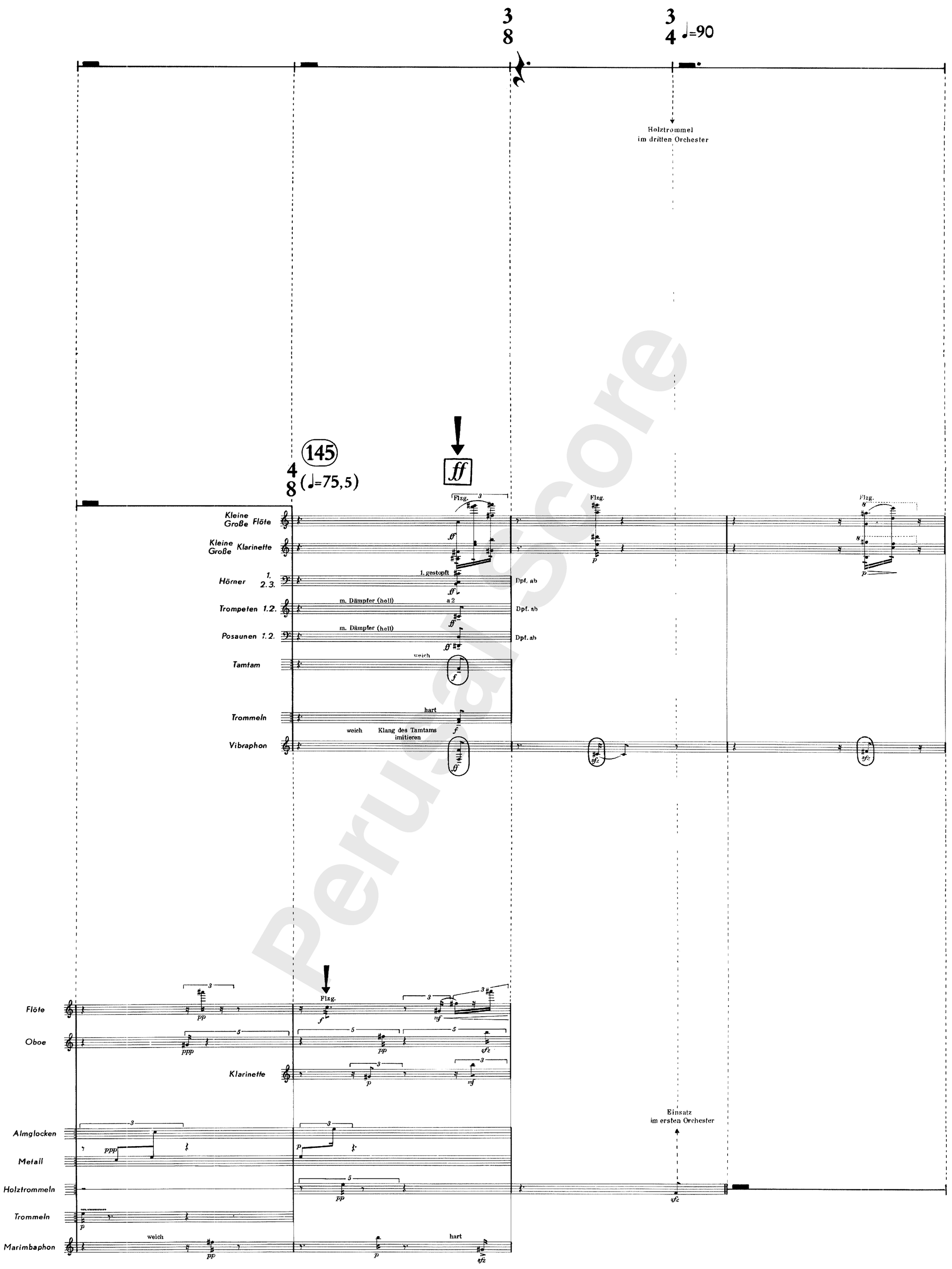

Perusal Score

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146

2/4 (♩=90)

mf

Kleine Flöte

Oboe

Klarinette

Fagott

Marimbaphon

hart

Violinen I, II, III

Bratschen

arco

mf pp p p mf

ca 38"

147

3/8 ♩=67

4/8

3/8 ♩=63,5

149

2/8

4/4 ♩=101

Kleine Große Flöte

Kl. Gr. Klarinette

Flzg.

1. nimmt große Flöte

Metall

weich

Holztrommeln

hart

Trommeln

nimmt Bask. Trommel

Vibraphon

Klavier

148

5/8 ♩=85

6/8

mf

Flöte

Oboe

Klarinette

Fagott

ca 8"

3/8 ♩=67

Holztrommeln

Trommeln

Kleine Trommel mit Saiten

Harfe

Violinen I–IV

pizz.

Perusal Score

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150 4/4 (♩=101) mf

Flöten
Kl. Klarinette
Gr. Klarinette
Bar.-Saxophon
Fagott
keine Diminuendi!
Flzg.
2/4 ♩=67
ca 7"
Vibraphon
Violinen I – IV
Bratschen I, II
Violoncelli
Kontrabässe
arco

2/4 ♩=67

151 mf

Klarinette
Fagott
Horn 1.
Dmpf. (dunkel)
Dpf. ab
offen
Trompete 1.
Posaune 1.
hart
Almglocken
weich
Metall

Perusal Score

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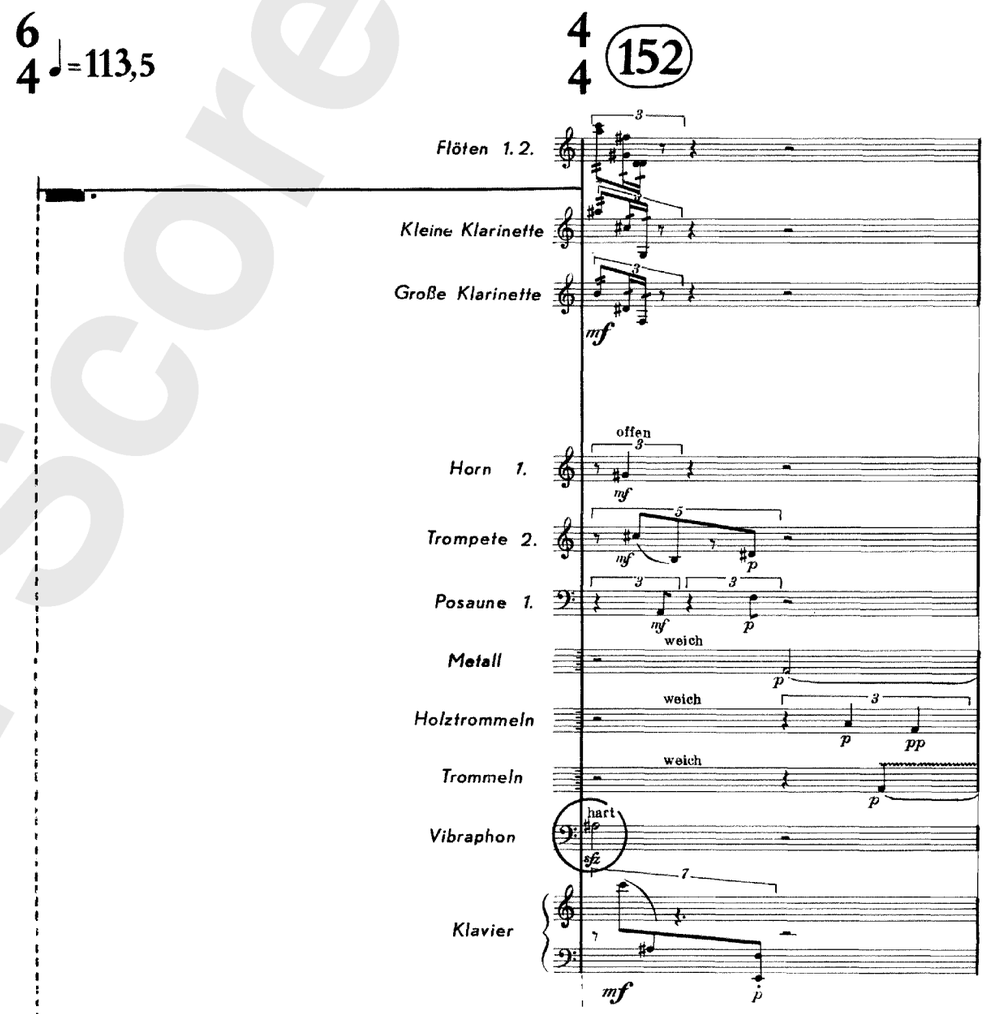

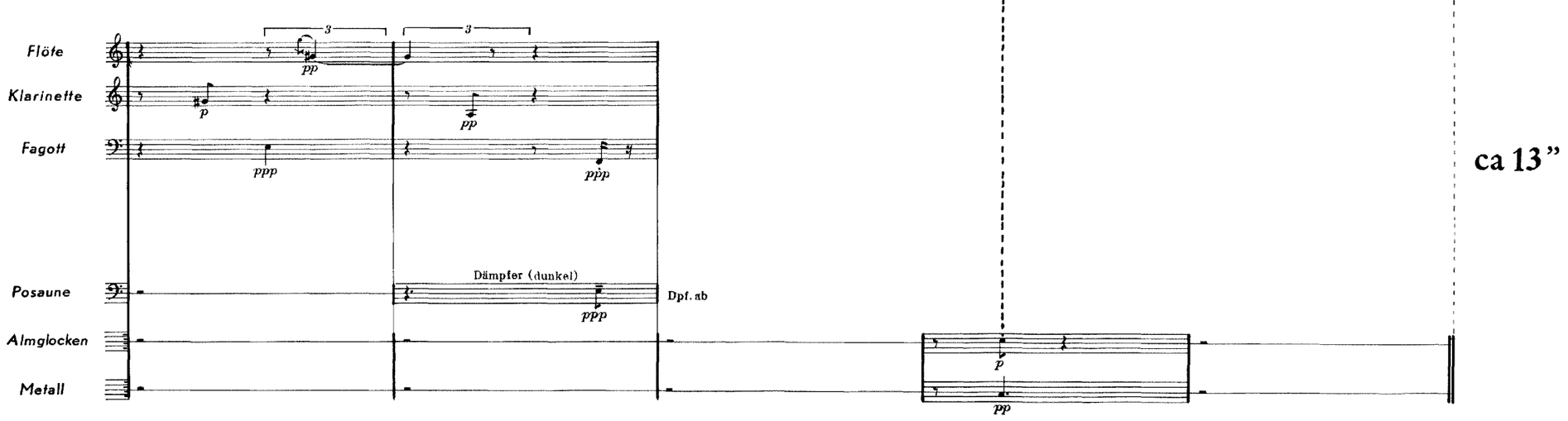

ca 13"

Perusal Score

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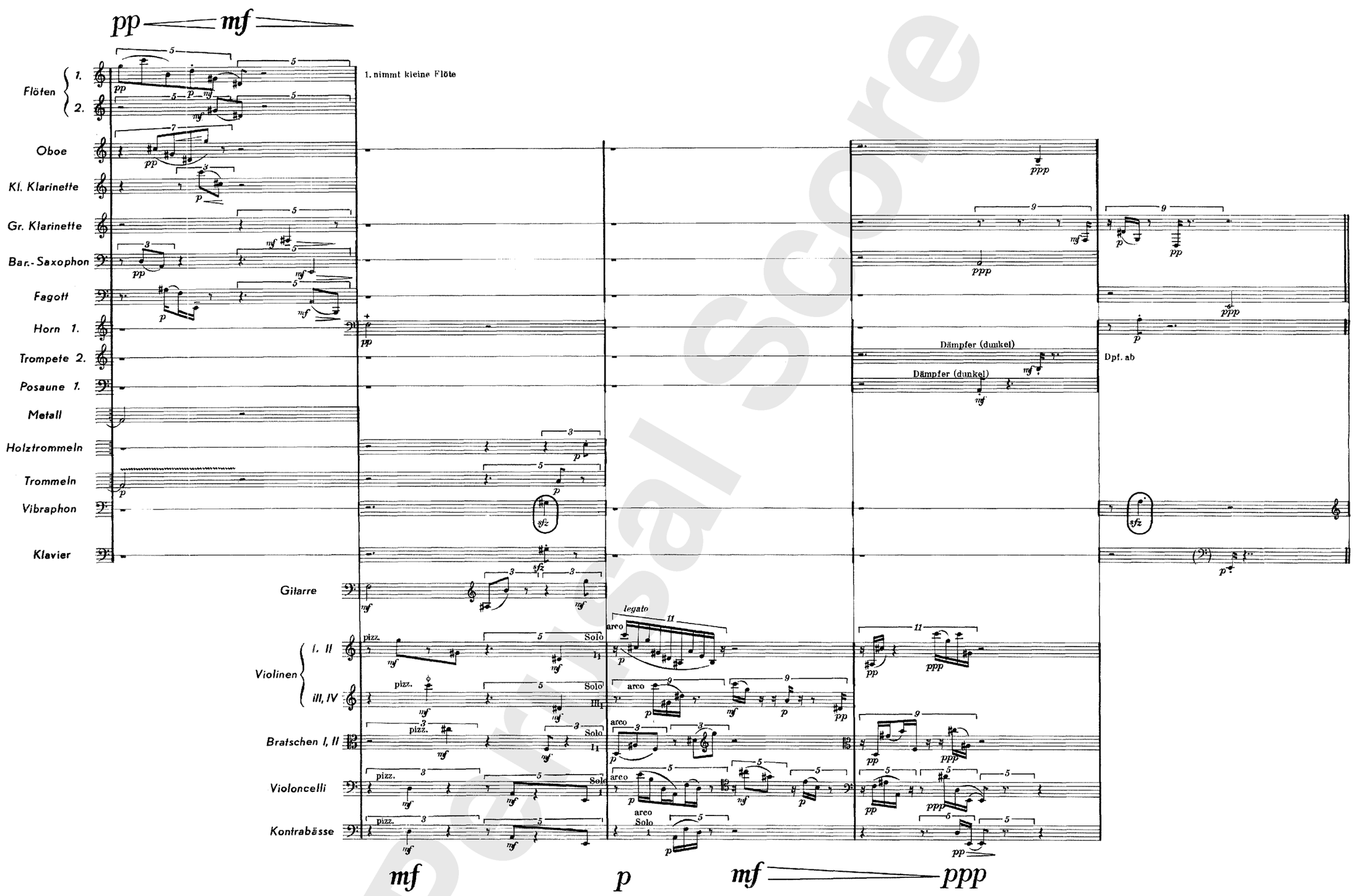

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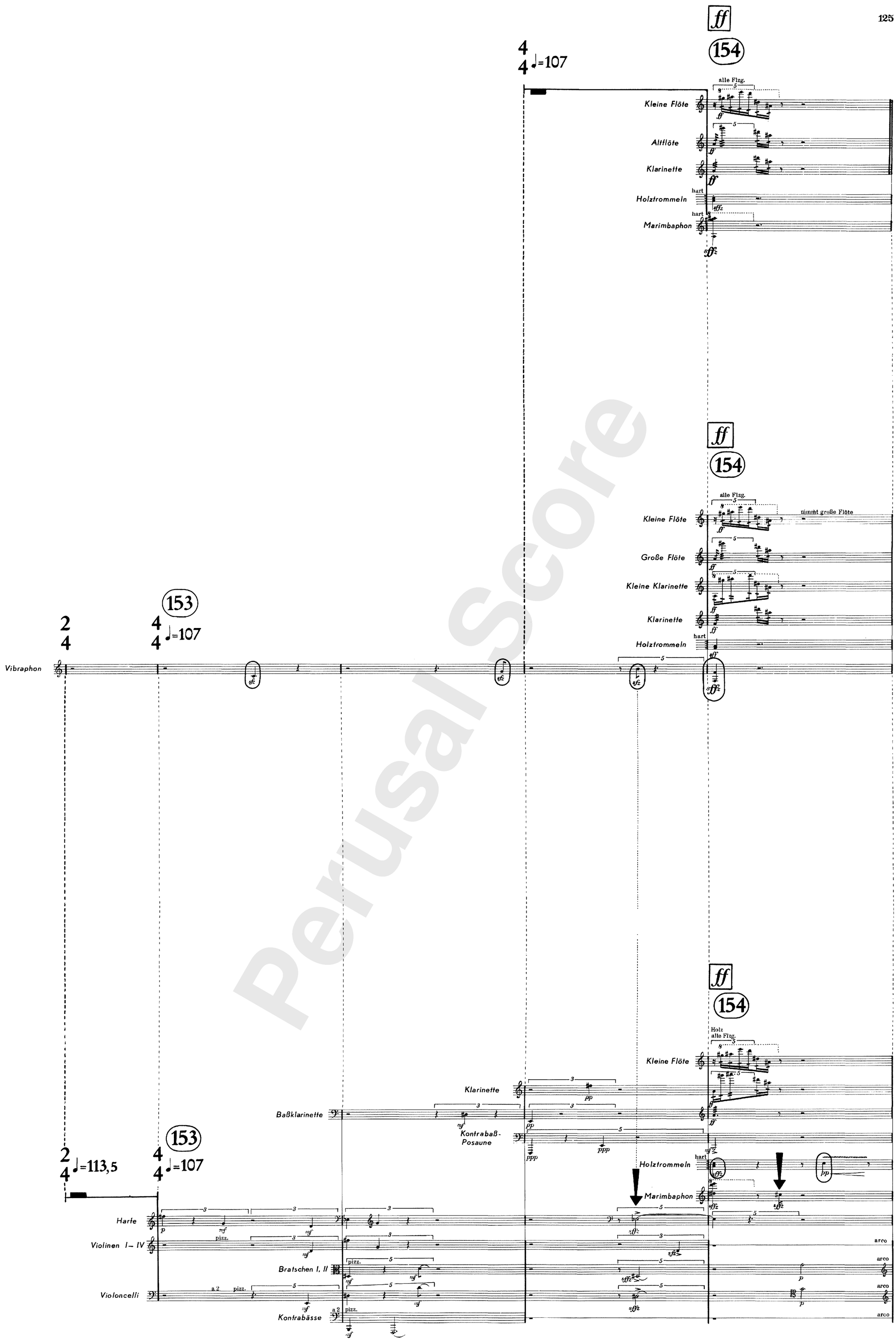

Perusal Score

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Marimbaphon

Vibraphon

Kleine Flöte

nimmt große Flöte

Englischhorn

Klarinette

Baßklarinette

Kontrabaß-Posaune

Holztrommeln

Harfe

bisp.

Violinen I – IV

arco

Bratschen I, II

sul pont.

Violoncelli

Kontrabässe

pizz.

Dämpfer normal

Perusal Score

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155

♩=120

Holztrommeln

hart

mf

155

♩=120

Holztrommeln

hart

p

155

♩=120

Holztrommeln

hart

sfz

weich

Marimbaphon

sfpp

Bratschen

arco

(Dämpfer)

ppp

Violoncelli

Dämpfer

arco

ppp

Klarinette

ppp

Fagott

ppp

pp

mf

Perusal Score

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Holztrommeln

Marimbaphon
hart

Holztrommeln

Vibraphon
hart

Flöte

Englischhorn

Klarinette

Baßklarinette

Fagott

Holztrommeln

Marimbaphon

hart

Violinen
Dämpfer I. II.
Dämpfer III. IV.

Bratschen

Violoncelli

Kontrabässe

weich

ppp äußerst leise

sul tasto

U.E.13010 LW

Perusal Score

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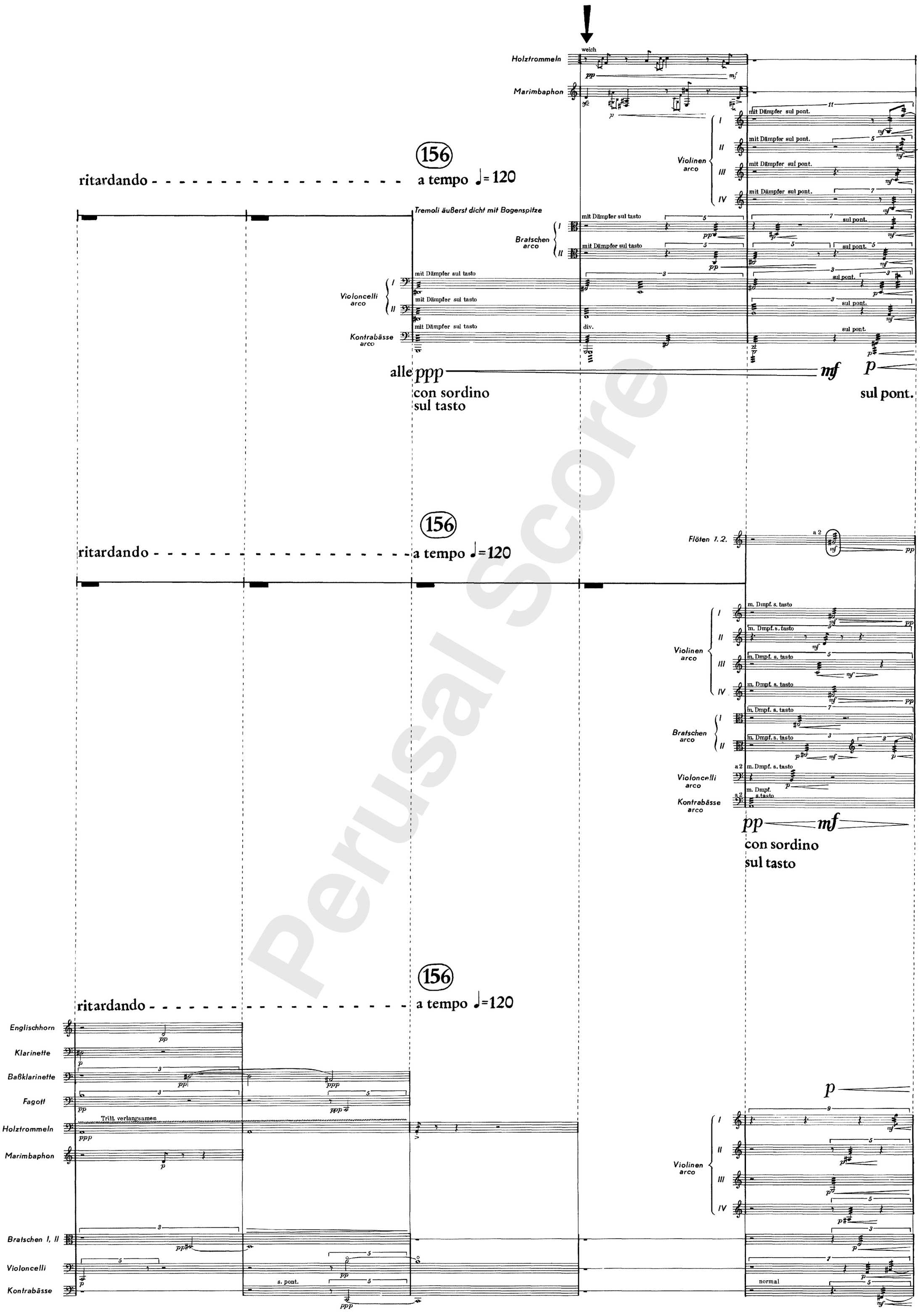

Perusal Score

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Flöte
Altflöte
Holztrommeln
Marimbaphon
Violinen I, II, III, IV, V
Bratschen I, II
Violoncelli I, II
Kontrabässe

Dämpfer ab
Dämpfer ab col legno
sul pont.
normal a2
senza sordino
col legno
sul pont.

Kleine Klarinette
Holztrommeln (weich, hart)
Vibraphon
s. pont.
Violinen I, II, III, IV
Bratschen I, II
Violoncelli I, II
Kontrabässe
sul pont.

Flöte
Holztrommeln (weich)
Marimbaphon (hart)
Violinen I, II, III, IV
Bratschen I, II
Violoncelli
Kontrabässe
col legno
non div.
col legno

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Flöten
Holztrommeln
Trommeln
mit 2 Besen im Kreis streichen
langsam beginnen
Bewegung beschleunigen
Marimbaphon
Klaviatur-Glockenspiel
Violinen I–V
Bratschen I–II
Violoncelli I–II
Kontrabässe
normal
non div.
divisi
div.
unis.
(157)

Flöten
Fagott
Holztrommeln
Vibraphon
Trommeln
mit 2 Besen im Kreis streichen
verlangsamen
Klavier
Violinen I–IV
Bratschen I–II
Violoncelli I–II
Kontrabässe
senza sordino

Holztrommeln
Marimbaphon
mit 2 Besen im Kreis streichen
langsam beschleunigen
Trommeln
Celesta
Violinen I–IV
Bratschen I–II
Violoncelli
Kontrabässe
senza sordino

Perusal Score

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Flöten
Trommeln
Violinen I, III
Violinen II, IV
Violinen V
Bratschen I
Bratschen II
Violoncelli I
Violoncelli II
Kontrabässe I
Kontrabässe II

pp — ff
Besen beschl. verlangs.
mit Dämpfer sul tasto
m. Dmpf. sul tasto
mf — fff — p
con sordino
sul tasto

Flöten
Oboe
Kleine Klarinette
Alt-Saxophon
Fagott
Holztrommeln
Trommeln
Vibraphon
Klavier
Violinen I, II
Violinen III
Violinen IV
Bratschen I, II
Violoncelli
Kontrabässe

fff Flzg. — pp
a 2
Besen
pp cresc.
beschleunigen
verlangsamen
mit Dämpfer col legno
sul pont.
col legno
con sordino col legno
mf — f
fff — mf — pp
arco sul pont.

Holztrommeln
Trommeln
Marimbaphon
Celesta
Flöten
Violinen I, II
Violinen III
Violinen IV
Bratschen I
Bratschen II
Violoncelli I
Violoncelli II
Kontrabässe

mf — ppp
con sordino
col legno
normal
Flzg.
Besen
Lohne II, mit trem.
mit Dämpfer col legno
divisi
p — mf — f
p — fff — p

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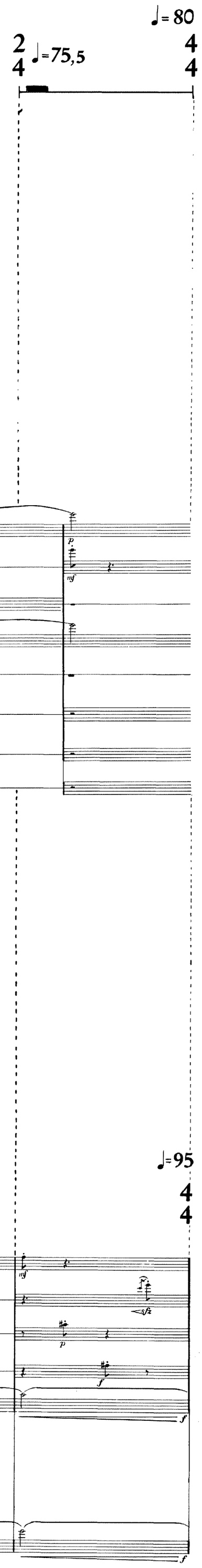
158 ♩=85 p

Flöten
Holztrommeln
Trommeln — verlangsamen
Marimbaphon
Klaviatur-Glockenspiel — ca 5 1/3"
Violoncelli I — Dmpf. ab
Kontrabaß 2.

158 ♩=85 p

Flöten 1. 2.
Oboe
Kl. Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott
Horn 1.



158 2/4 ♩=75,5 f

Flöte
Oboe
Englischhorn
Klarinette
Fagott
Holztrommeln — hart
Marimbaphon — hart
Celesta
Violinen I–IV arco — alle (mit Dämpfer)

♩=95 4/4

Perusal Score

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159 4/4 ♩=80 *f*

5/4 (2+3)

Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Horn 1.
Trompete 1. 2.
Dämpfer (hell)
Holztrommeln
hart
Marimbaphon
Violinen I – V arco
Dämpfer
Dämpfer ab

ca 6"

(♩=85)

poco accelerando

Flöten 1. 2.
nimmt kleine Flöte
Kleine Flöte
Oboe
Kl. Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott
Horn 1.
Trompete 1.
Dämpfer hell
Vibraphon
Motor langsam
Klavier
Violinen I – IV arco
alle Dämpfer

159 4/4 ♩=95 *f*

Flöte
Oboe
Englischhorn
Klarinette
Fagott
Holztrommeln
Marimbaphon
weich
Celesta
Violinen I – IV
Dämpfer ab

Perusal Score

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sffz

160 5/4 ♩=90

Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Horn 1.

4/4 ♩=85

Trompete 1. — Dämpfer hell
Marimbaphon — weich
Klaviatur-Glockenspiel

a tempo (♩=85)

Kleine Flöte
Große Flöte
Oboe
Kl. Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott
Horn 1.
Trompete — Dpf. ab
Vibraphon
Klavier
Violinen I – IV — Dämpfer ab

160 sffz

nimmt gr. Flöte

allmählich langsamer

ca $3\frac{1}{3}$"

160 ♩= 71 pp staccato

Flöte
Oboe
Englischhorn
Klarinette
Baßklarinette
Fagott
Horn 1.
Holztrommeln — hart

♩= 85

Trompete — Dämpfer (hell) — Dpf. ab
Marimbaphon — weich
Celesta
Violinen I – IV — div.

sffz

Perusal score

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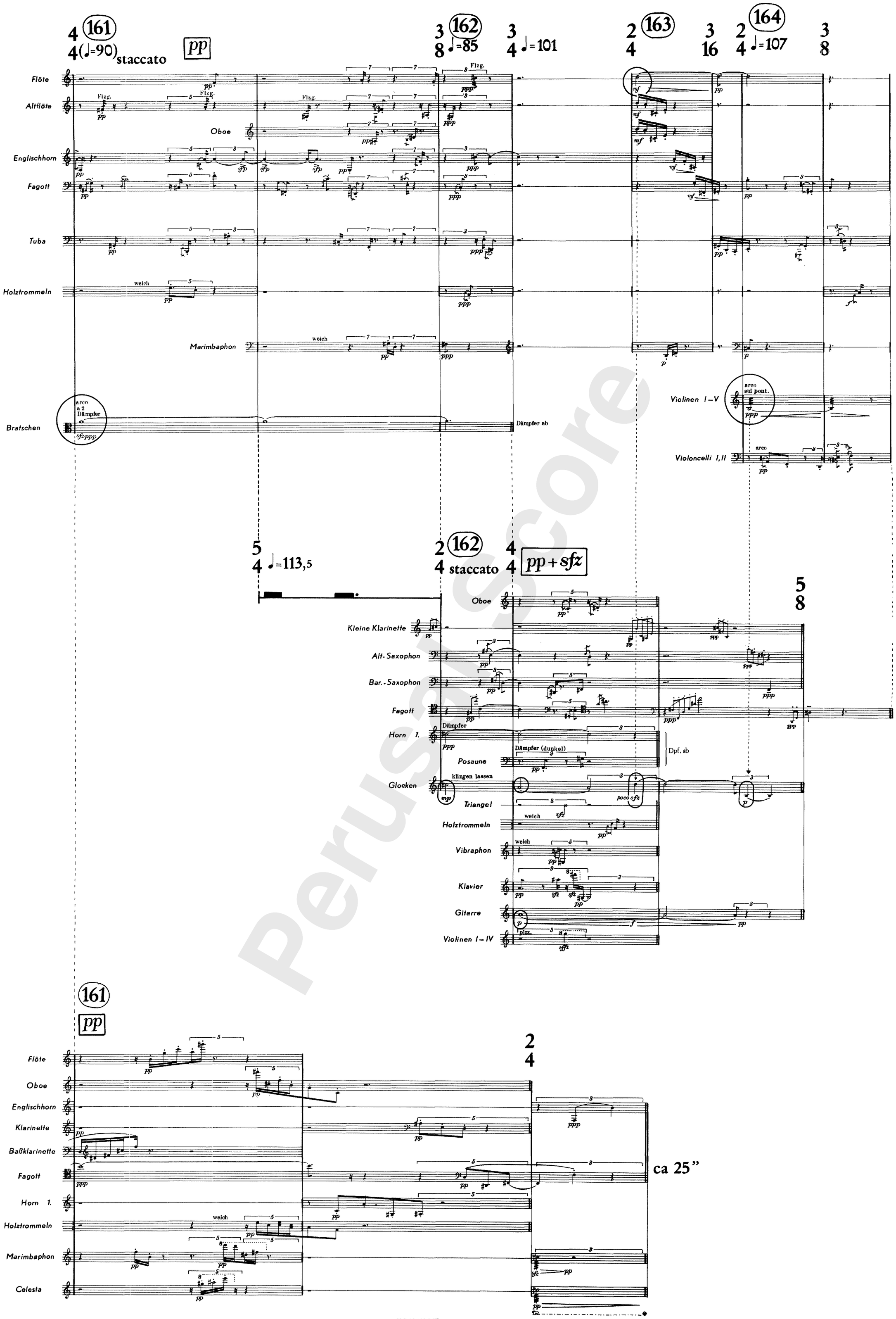

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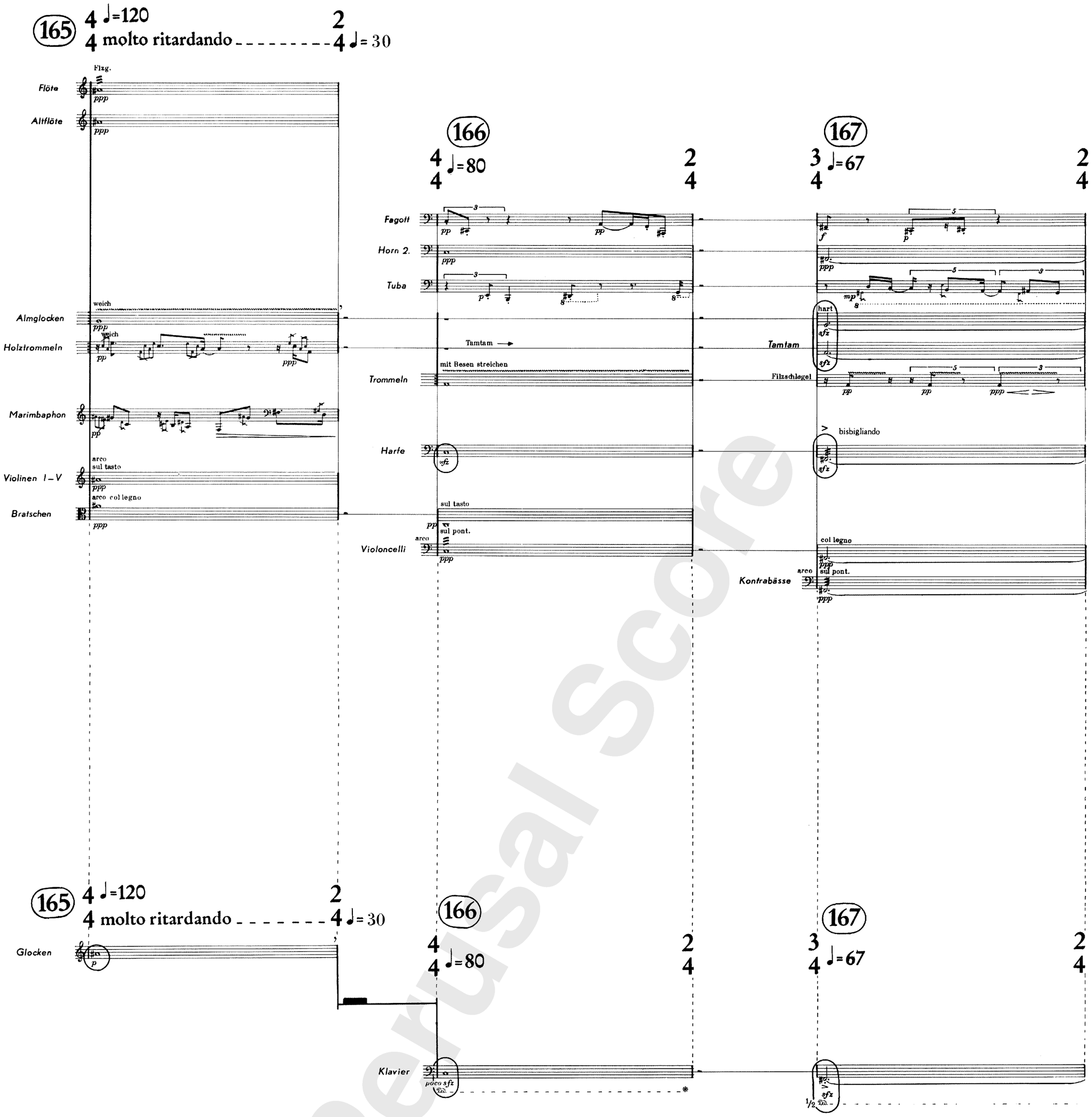

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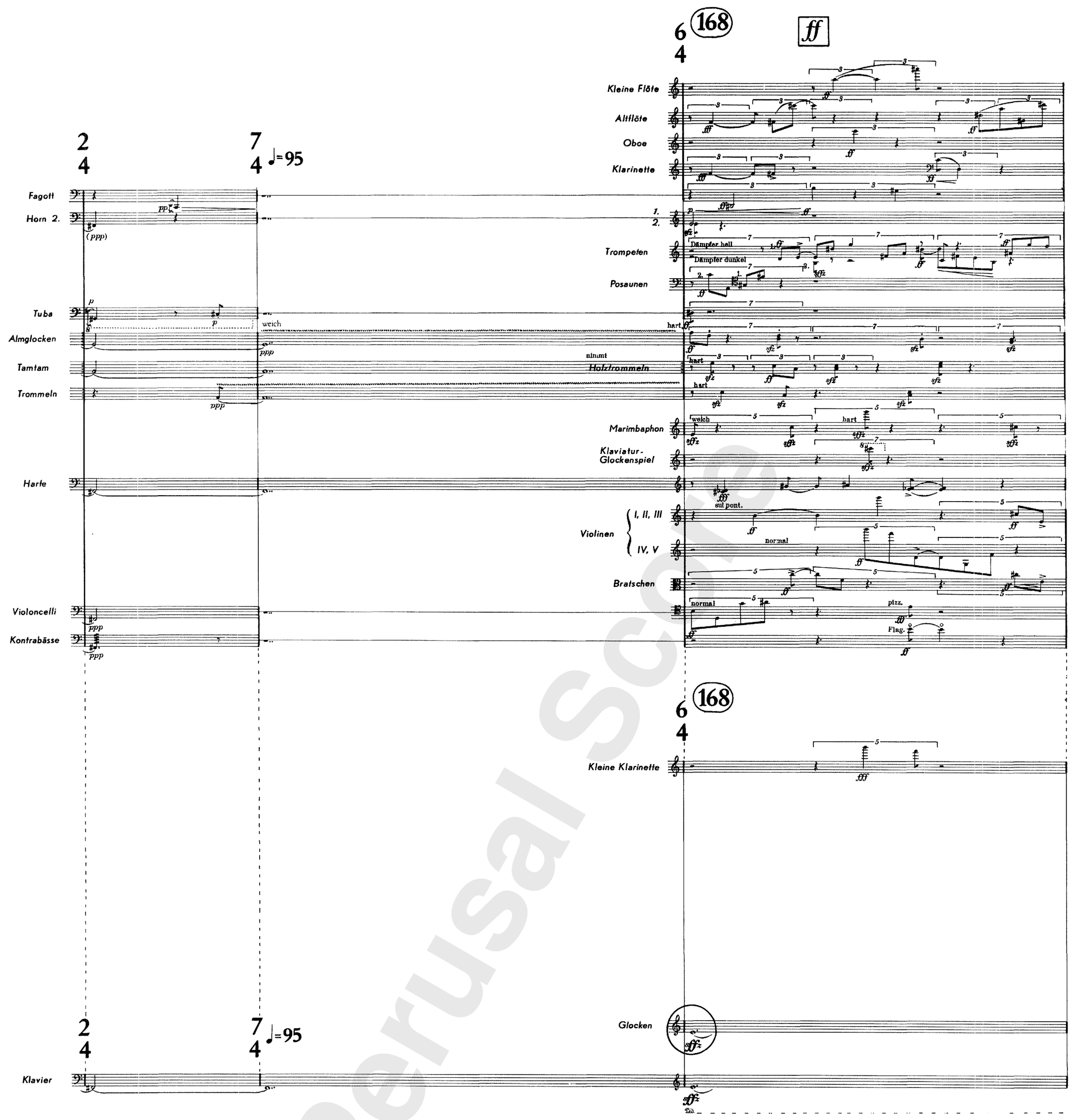

Perusal Score

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Kleine Flöte
Altflöte
Oboe
Englischhorn
Klarinette
Fagott
Hörner
Trompeten
Posaunen
Almglocken
Holztrommeln
Trommeln
Marimbaphon
Klaviatur-Glockenspiel
Harfe
Violinen I – III
Violinen IV, V
Bratschen
Violoncelli
Kontrabässe

nimmt große Flöte
Dämpfer ab
Dämpfer ab
(Xylo)
normal
pizz.
arco
sul pont.
pizz.

ca 3 $\frac{1}{2}$"

6 tutti
4 mf — fff

Flöten
Oboe
Kleine Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott
Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Holztrommeln
Trommeln
Glocken
Vibraphon
Motor langsam
Klavier
Gitarre
Verstärker ganz geöffnet
Violinen I – IV
Bratschen I, II
Violoncelli
Kontrabässe

Flzg.
hart
pizz.
arco

ca 2"

mf — fff

169 $\frac{3}{4}$ ♩= 151 $\frac{4}{4}$

169 $\frac{3}{4}$ ♩= 142 tutti fff $\frac{2}{4}$ 170 171 ♩= 127 fff non dim. $\frac{5}{8}$ ♩=90

Flöte
Oboe
Englischhorn
Klarinette
Baßklarinette
Fagott
Hörner 1. 3. 2.
Trompeten 1. 2.
Posaunen 1. 2. 3.
Almglocken
Trommeln
Celesta
Marimbaphon

Stürze hoch
hart
Metall
weich

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sffz

3/4 ♩=90 — 2/4 (172)

Flöte
Altflöte
Oboe
Englischhorn
Fagott
Hörner 1. 2.
Trompeten 1.2.
Posaunen 1. 2.
Tuba
Trommeln (hart)
Violinen I, II, III — IV, V
Bratschen
Violoncelli
Kontrabässe

arco — sul tasto — pizz.

3/4 ♩=90 — 2/4 (172)

fff — fff — fff — sffz

Hörner 1. 2. 3.
Trompeten 1. 2.
Posaunen 1. 2.
Trommeln (hart)
Klavier

in den Akkorden unbedingt die verschiedenen Dauern spielen!

3/4 — 2/4 (172)

fff non dim.

Oboe
Englischhorn
Klarinette
Hörner 1. 2. 3.
Trompeten 1.2.
Posaunen 1.2.
Metall
Kontrabaß-Posaune
Trommeln (hart)

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173 ♩=71

Flöte
Altflöte
Oboe
Englischhorn
Fagott
Horn 2.
Tuba
Violinen I–III
Violinen IV, V
Bratschen
Violoncelli
Kontrabässe

Dauern genau aushalten

Horn 1. Dämpfer
Trompeten 1.2. Dämpfer dunkel
Posaunen 1. 2. Dämpfer hell

173 ♩=71

Flöten
Oboe
Kleine Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott

Hörner 1. 3. 2. Dämpfer
Trompeten 1. 2. Dämpfer hell
Posaunen 1. 2. Dämpfer hell

Violinen I, II
Bratschen
Violoncelli
Kontrabässe

Dauern genau aushalten

Hörner 1. 3. 2.
Trompeten 1.2.
Posaune 1.2.
Kontrabaß-Posaune

173 ♩=71

Dämpfer
Dämpfer
Dämpfer dunkel
Dämpfer dunkel
Dämpfer

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Hörner 1.2.
Trompeten 1.2.
Posaunen 1.2.

pp — ff — pp

Flöten
Oboe
Kl. Klarinette
Alt-Saxophon
Bar.-Saxophon
Fagott
Horn 1.
Trompete 1.
Posaunen 1.2.

Violine I

Bratschen I
Violoncelli
Kontrabässe

Hörner 1. 3. 2.
Trompeten 1.2.
Posaunen 1.2.
Kontrabaß-Posaune

Perusal Score

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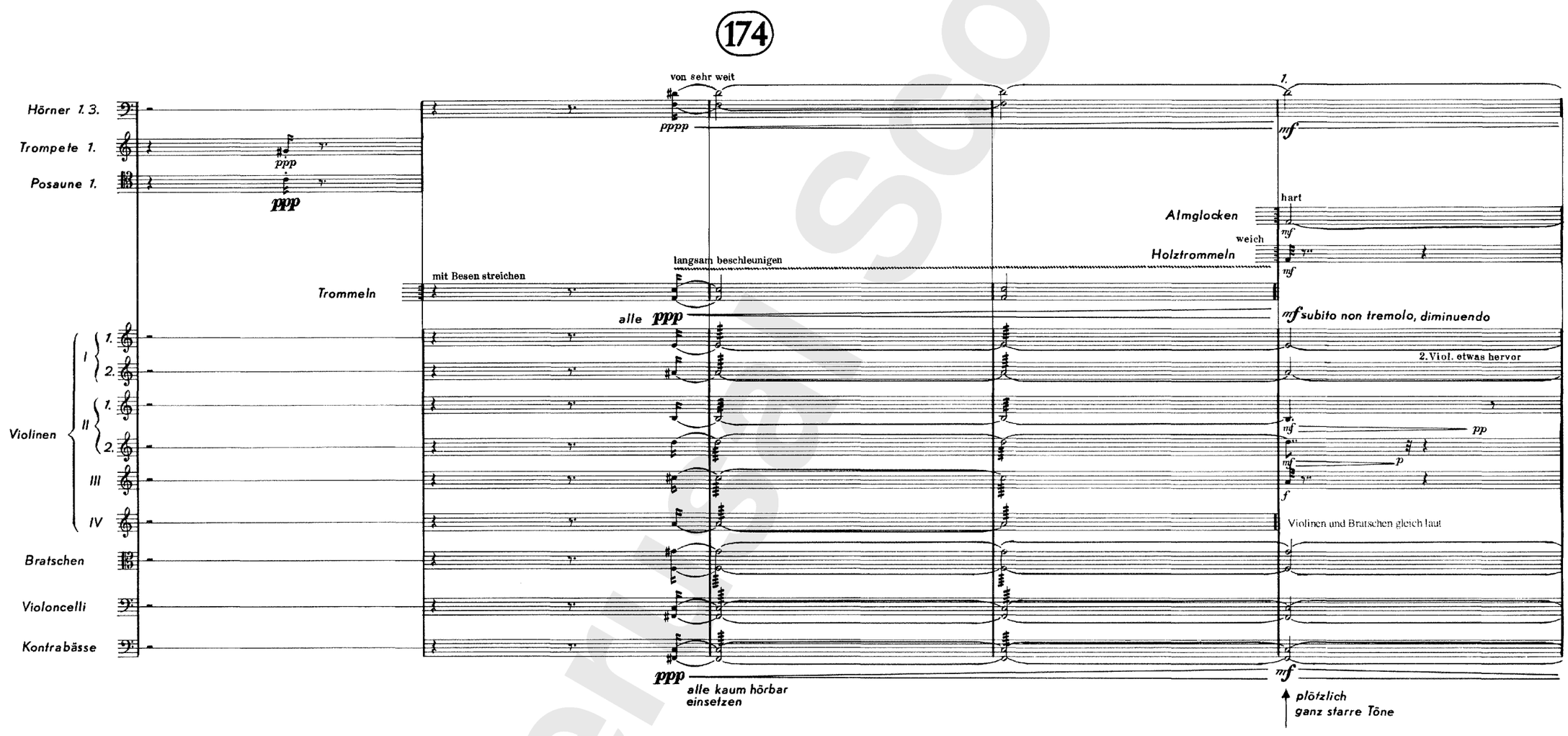

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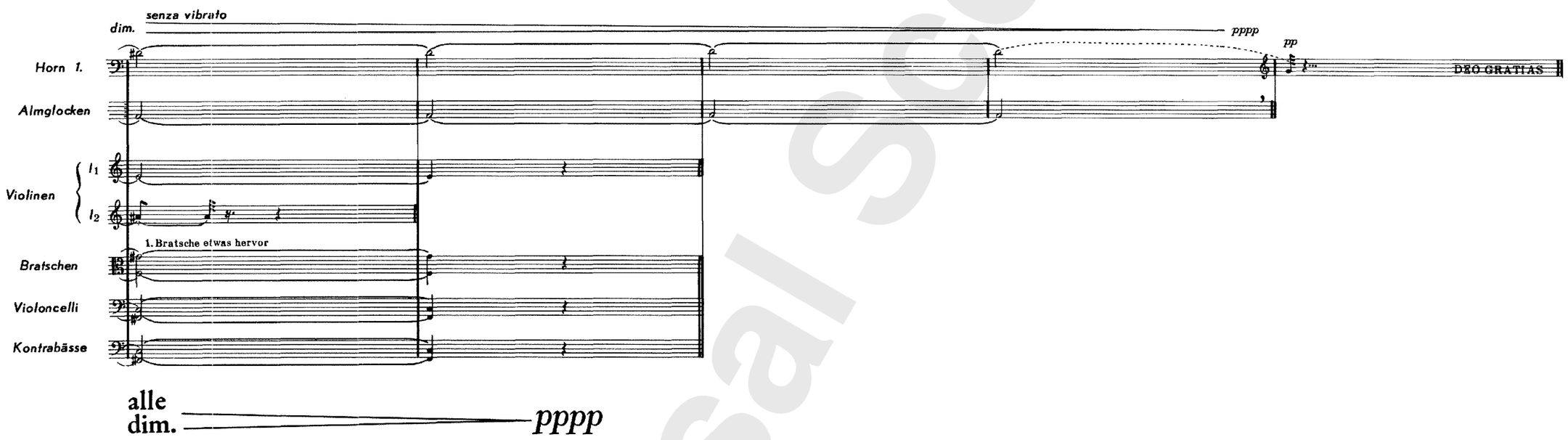

Paspels bei Chur 1955
Köln 1957

Perusal Score

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